

MUSICAL AMERICA



Edited by *John C. Freund*

Vol. X. No. 15.

NEW YORK, SATURDAY, AUGUST 21, 1909

\$2.00 per Year
Ten Cents per Copy

LOS ANGELES TAKES THE LEAD IN MUSIC

City's Numerous Musical Societies
Planning Big Things For
Next Season

By Arthur Farwell

LOS ANGELES, Aug. 14.—To make one's way into the musical world of Los Angeles is like entering a beehive. Not that one is likely to get stung, but he will find one of the busiest colonies that he has ever encountered. Everywhere enterprise, enterprise, is in the air.

One hears of great concert series for the school children under the auspices of the schools, of symphony and chamber music concerts, of projected festivals, of plans for bringing great artists to the city, of plans for the permanent beautification and upliftment of the city through art. One could have predicted all of this several years ago.

Los Angeles had an enormous population, with almost no actual poverty. This population was in large part one which already had a greater or less familiarity with artistic affairs in the East. The great need a few years ago was leaders to set this enormous population in action and produce results by these accumulated forces. Leaders have since arisen, and now big men with big plans are found on every hand.

Another decade will show astonishing results. There are said to be 1,000 piano teachers in the city, and the teachers of singing would number almost as great. Thus, together with the work in the public and private schools, there is a broad groundwork of musical education being established.

And it is the popular appreciation of music, which is being awakened in this and other ways, that is going to make possible the carrying out of the large plans of the leading thinkers and workers who are projecting the great features of the musical future of Los Angeles.

The Ellis Club, which is a male chorus, and the Lyric Club, a female chorus, both under the direction of J. B. Poulin, are old-established institutions, and will go forward with their regular concerts during the forthcoming season. The same may be said of the Orpheus Club, another men's chorus, under the direction of Joseph Dupuy.

The Los Angeles Symphony Orchestra, which is directed by Harley Hamilton, who has labored so hard and long for its establishment, will give its usual series of six concerts on Friday afternoons, and a series of concerts will also be given by the women's orchestra, which is also conducted by Mr. Hamilton.

The Friday Morning Club and the Ebell Club have musical departments which are very busy and are carrying out worthy musical enterprises. The Wednesday Morning Club and the Monday Musicales are musical clubs, and, together with the above-named organizations carry out a very active musical season in club circles.

One of the noteworthy features of Los Angeles musical life is the great growth of the Gamut Club during the last few years. This club now has a house for its meetings and affairs, containing an auditorium that will seat 1,000 people, and other recital halls. The Gamut Club holds monthly dinners and constitutes itself the host of all great artists and celebrities visiting Los Angeles. This is a very public-spirited club and is destined to have a great influence on the artistic future of the city. It



—Photo Copyright by the Mishkin Studio.

MME. MARISKA-ALDRICH AS "LOLA" IN "CAVALLERIA"

This American Singer, Formerly with the Manhattan Opera Company, and Now with the Metropolitan, Has Had Phenomenal Success in the Few Years of Her Professional Career. She Will Make a Concert Tour of the Country This Season. (See page 18)

holds a place in Los Angeles somewhat similar to that held by the Bohemian Club of San Francisco, not so much in the nature of its club life as in the quality of

the citizenship among its active members. L. E. Behymer is one of the great musical enterprises of Los Angeles. A very

[Continued on page 8.]

CHICAGO ASSURED OF A PERMANENT OPERA

Mortgage Loan Required by Hammerstein Is Guaranteed by
Wealthy Music Lovers

CHICAGO, Aug. 17.—Since Oscar Hammerstein left for New York on Saturday, after his second visit within a fortnight, his local representative has been kept busy with conferences with prominent financiers interested in Mr. Hammerstein's plan to establish a permanent home for grand opera in Chicago, and it is now tacitly admitted that the \$400,000 mortgage loan demanded by the impresario has been guaranteed.

Before returning to New York Mr. Hammerstein confided to the Chicago representative of MUSICAL AMERICA that the building he planned to erect would cost upwards of \$1,000,000 and would be absolutely up-to-date in every particular. He has two sites under consideration, the one three-quarters of a mile south of the Loop district, which embraces all the high-class theaters of the city, the other a mile north of it, on the border line of the fashionable district, not far from the Lake Shore Drive. Mr. Hammerstein says his experience leads him to favor sites away from the congested districts.

"Grand opera must be grand in every respect, otherwise it is a bore," declared the impresario. "For nearly a week I have investigated the musical conditions of Chicago; there is an astounding interest here in musical and operatic affairs, and I am fully convinced that a permanent grand opera company in a permanent home would prove successful; of course such a company must consist of great artists with great surroundings.

"From the real estate viewpoint, with the exception of what is called the Loop, there exists a vast uncertainty; no one seems to know whether the prices asked for real estate in the various sections are justified by the predictions of contemplated improvements or not. Therefore the selection of a site for an edifice devoted exclusively to grand opera is a matter of great difficulty and must depend upon those practically experienced in this direction. I am willing to erect an opera house upon either of the two sites that I have selected with my own means, establish and maintain a great operatic organization here worthy of myself and worthy of the musical intelligence of the people, without a dollar of subscription, contribution or aid of any kind, provided that I am assured in advance that a portion of the cost of the land will be covered by a mortgage of moderate size, in case the necessity of such financial aid should arise.

"The reason prompting this precaution is that theatrical properties are not classed in common with other real estate investments, but come under a special class for which it is more difficult to arrange a mortgage. Should I receive such an assurance I would begin the erection of an opera house for Chicago at once and endeavor to make it worthy of the city, monumental in construction and artistic in its noble purpose."

Mr. Hammerstein has confided all of his business affairs here to Max Rabinoff and his business associate Ben Atwell. In company with these gentlemen he thoroughly inspected all of the theaters and spent days looking over every available site for the purpose at present nearest his heart. It is said that his determination to build here is

[Continued on page 8.]

ORGANISTS ELECT NEW OFFICERS

Mark Andrews Made President of National Association, Whose Convention Came to a Close Last Week—Organization Supplements Work Done by the Guild

OCEAN GROVE, N. J., Aug. 16.—Two features marked the closing days of the convention of the National Association of Organists at this resort: the social spirit as shown in a reception and banquet and the business spirit as exemplified in the election of officers and the making of plans for the coming year.

Two social events for the visiting organists took place during the last two days of the convention. The first was a reception given by Mrs. Bruce Keator, of Asbury Park, and was largely attended. The second was a buffet lunch and general "good time" given at the Fountain House by the members of the association. The latter affair marked the culmination of the good fellowship of the convention and was a fitting close to the ten days' activities.

The election of officers resulted as follows: President, Mark Andrews, Montclair, N. J.; vice-presidents, Will C. Macfarlane, New York, and G. H. Fairclough, St. Paul, Minn.; secretary, Chester H. Beebe, Brooklyn; treasurer, H. S. Fry, Philadelphia; advisory committee, Tali Esen Morgan, New York; H. F. Sprague, Toledo; G. Darlington Richards, New York; W. D. Armstrong, Alton, Ill.; K. F. Huffmeister, Houston, Tex.; J. T. B. Turner, Springfield, Mass.; Mrs. B. S. Keator, Asbury Park; Rev. Scott Kidder, Millersville, Md.; chairman press committee, W. E. Woodruff, Wilkes-Barre, Pa.

After the election of officers the consideration of the place of meeting and the national organization were considered. It was decided that the third convention should be held at Ocean Grove beginning the first Monday in August. The plans as discussed provide for the appointment of State vice-presidents and the formation of town and county association.

Two important events occurred at this meeting, the adoption of a resolution read by the Rev. Scott Kidder and an outlining of the policy of the association by Tali Esen Morgan. Mr. Kidder's resolution was as follows:

"The National Association of Organists is an organization which, as its name implies, is first of all National in character. As such it avows no special allegiance to any particular section of the country; it endorses no particular publishing house nor firm of organ builders; it confines itself to no particular church, denomination, nor group of churches or denominations, and its membership is open to every person in the United States who is of good moral character and plays, or tries to play, the organ.

"It is an Association, and not a Union nor a Guild. As such, it cannot possibly conflict with the Guild of American Organists, whose special function is the admission to membership on a basis of technical ability, with the consequent raising of the standard of organ playing everywhere. In fact, the object of this Association is to supplement, not to conflict with, that work which is and ever shall be the unique function of the Guild. This is borne out by the fact that a large proportion of the loyal supporters of the new organization are loyal and prominent members of the Guild.

"It is for organists. One of its special aims is the establishment of the profession on a more substantial basis, the development of *esprit de corps* among the members of that profession, and the dignified and reasonable demand that those men and women whose noble vocation is the sounding of the emperor of instruments shall, as

a fraternity, be accorded their rightful place in the twentieth century scheme of things."

Mr. Morgan said in part: "After years of study and labor we secured last Summer a Hope-Jones organ for this great auditorium, and so impressed was I with the instrument that I called a National conference of organists to meet here during the first ten days of August. Several hundred came, and they formed the National Asso-



New Officers of the National Association of Organists. Reading from Left to Right: Will C. Macfarlane, First Vice-President; H. F. Sprague, Member of the Advisory Committee; Mark Andrews, President, and G. H. Fairclough, Second Vice-President

ciation of Organists, and, without my knowledge or consent, elected me the honorary president. The office seemed innocent enough, and I accepted. Later, the work of organization was placed in my hands, and at a great personal sacrifice I consented to carry on the work. Fully half of my time was given to the Association, but I have no regret for the reason of the great success of the movement.

"I understand that some have refused to join the association for the reason that its only purpose was to give notoriety to Tali Esen Morgan and boom Ocean Grove. It certainly looked that way, and I cannot blame these good people for this opinion. However, I want to say that I had no axe to grind in this matter. I secured from the Ocean Grove Association the free use of their public buildings, this great Auditorium and the organ free of all cost. I am not seeking additional notoriety—I have troubles enough already. For many years I have believed that the organists could do more for music in this country than any other class of musicians. The organ is the king of instruments, and I have dreamed of town halls with great orchestral organs, where the common people could hear the best of music at a small cost. We have demonstrated at Ocean Grove that people are willing to pay for organ recitals. Here during the hot Summer months hundreds and thousands of people every afternoon have attended these paid recitals, and I want to say right here that none of our concerts has commanded the serious attention of the people like the organ recitals. It has been a rare thing for a person to leave before the end of the program, whereas in the concerts people leave after each number.

"My work is done, and I now turn over everything to you as a convention. The

organists of America are going to watch what you are going to do in the future. The thousands of letters received most enthusiastically endorsing the movement prove conclusively that there is a great future awaiting this association. Local assemblies must be formed, State committees appointed, and there should be conventions held near Christmas time in the West, in the South and in the East.

"Whatever your plans may be, I strongly advise you to let me take a back seat. My personal interest in this great movement will be construed by the little people to be nothing more or less than an effort to bring my name before the public and to boom Ocean Grove. I am willing to work just as hard for the success of the movement without having my name prominently mentioned."

The sessions of the convention not devoted to business or social enjoyments were, as usual, given over to the reading of papers and discussions on various subjects. Among the more important papers were those by Will Macfarlane on the "Unit Organ," Tali Esen Morgan, "A Review of the Past Year's Work," and Robert Hope-Jones, on the "Unit Organ."

A. L. J.

ASSISTANT FOR OBERHOFFER

W. H. Pontius Made Associate Director of Minneapolis Chorus

MINNEAPOLIS, MINN., Aug. 16.—The Philharmonic Club has engaged W. H. Pontius to be the associate director with Emil Oberhoffer for the coming season. Mr. Oberhoffer has found his duties as director of the Minneapolis Symphony Orchestra too heavy for him to undertake the entire charge of the Philharmonic Club as in the past.

Mr. Pontius is the head of the Minneapolis School of Music and Oratory, and is well known in the Northwest as a vocal teacher and choral director. For several years he was the director of the Dubuque, Iowa, Choral Club, and he achieved a distinct success.

The club has decided to repeat Pierné's beautiful work, "The Children's Crusade," which made such a marked impression when given last season with the 300 choir boys in the chorus. "The Messiah" will be given as usual on Christmas evening.

E. B.

The friends of Massenet are sanguine that his new opera, "Don Quixote," which is to have its premiere at Monte Carlo next Winter, will atone for the ill-starred "Bacchus."

ERNEST GOERLITZ BACK FROM EUROPEAN TRIP

Hammerstein's New Business Manager Visited His Boyhood Home—Bernard Ulrich Returns

Ernest Goerlitz, for many years with the management of the Metropolitan Opera Company, but now with Oscar Hammerstein in a similar position, returned Sunday with his family on the *Cincinnati*, from a trip to Europe. He came to terms with Mr. Hammerstein in May, and then visited his former home in Germany.

"I hope to be just as valuable in my new position as I was to the Metropolitan Opera House," said Mr. Goerlitz, "and I shall enter into my work with as much spirit and devotion. There is nothing to say as to singers for the Manhattan Opera House, for Mr. Hammerstein will tell all that.

"We went to enjoy a visit to my home in the Harz Mountains. It rained 'pitch-forks' every day. Never in all my boyhood can I remember such a continuation of rain. But we visited just the same, and I come back ready to work and refreshed by the trip."

Another man known in the musical and theatrical world who returned on the *Cincinnati* was Bernard Ulrich, manager of the Lyric Theater in Baltimore. Mr. and Mrs. Ulrich were away ten weeks.

"We will have the full company from the Metropolitan Opera House with us every Friday night, and I am sure the result will be pleasing to both the operagoers and the management of the Metropolitan Opera Company," said Mr. Ulrich. "I saw Mr. Dippel in Europe. He has some fine singers engaged, and some that will make the old-time operagoers satisfied. I believe he has a find in Slezak, the Viennese tenor. Then, too, he has several American singers who have won success abroad, but have not been heard in their own country. I have engaged two artists for concert tours, but their names I cannot make public at present."

HAMMERSTEIN STARS SAIL

Carasa, Sylva and Others on Their Way to This Country

Thirty members of Oscar Hammerstein's Educational Opera Company, which will give a preliminary season at the Manhattan Opera House, opening Monday, August 30, sailed from Havre, Saturday, on *Lorraine*. They include Marguerite Sylva, who returns to America to appear for the first time in grand opera here, and Frederico de Carasa, the young Spanish tenor.

Others in the party are: Sopranos, Mmes. Alice Baron, Eve Grippon, Tatti Lango, Gina Severina, Lalla Miranda and Walter-Villa; contraltos, Mmes. Marguerite d'Alvarez and Berthe Soyer; tenors, Messrs. Jean Duffault, Lucas, Giuseppe Di Bernardo, Domenico Russo, Emilio Venturini and Pierre Leroux; baritones, Messrs. Enrico Pignatari, Wilhelm Beck, Gaston Villa and Nicola Fossetta; basses, Messrs. Maskin, Constantin Nicolay and Giuseppe De Grazia.

Giuseppe Sturani, who will be the musical director of the preliminary season, and Mr. Scognamiglio, his assistant, are on board.

Michigan Pianist Plays in London

DETROIT, Aug. 16.—Papers received from London, England, tell of the success of Victor Benham, director of the Michigan Conservatory of Music, in several recitals in Aeolian Hall and at Queen's Hall. The several critics commented most favorably on his technical equipment and his artistic interpretations.

"Her performance of the arrangement of Bach's Organ Concerto reminded one of Carreno, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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NOTED MUSICIANS SNAPPED AT OCEAN GROVE, AMERICA'S SUMMER BAYREUTH



Ocean Grove, N. J., has, under the direction of Tall Esen Morgan, developed into an American Bayreuth. As such, the great festivals attract many prominent musicians. Among the visitors of the present Summer were the artists in the above group of pictures, snapped by the "Musical America" correspondent. In the first picture may be seen Florence Mulford Hunt, the well-known contralto, who is spending her Summer near Ocean Grove and who will sing in "Elijah"; in the second, Donald Chalmers and William Wield, both basses, may be seen endeavoring to escape the camera; in the third, Mme. Homer is endeavoring to persuade her husband that it is time for luncheon. The "Elijah" soloists are represented in the fourth, and, reading from left to right, the artists are: Grace Underwood, Adah Campbell Hussey, Will Macfarlane, David Blapham, Caroline Mihr-Hardy, Reed Miller. Mme. Bouton is shown in number five, and jovial Dan Beddoe, with two of his children, in number six. A notable group is that containing Mme. Jomelli, number seven; reading from left to right, those shown are Will Macfarlane, Henry Knighton, violinist, Homer Bartlett, composer, Rafael Navarro, Charles Heinroth, Mme. Jomelli, James Bradford, assistant director at Ocean Grove, G. Aldo Randegger, pianist, Henry Hadley, composer, Arthur Hadley, cellist of the Boston Symphony Orchestra. Number eight shows Tall Esen Morgan, director, in his professional pose (he is used to being snapped at all hours), and number nine shows Reed Miller and Caroline Mihr-Hardy complimenting each other over their successful work in the "Elijah."

AMERICAN VIOLINIST SCORES

Giuseppe Jollain Plays Composition by Georges Arnold in Brussels

BRUSSELS, Aug. 10.—Giuseppe Jollain, the Italian violinist, formerly of San Francisco, appeared with great success at the yearly concert at Gembloux University. It has been customary to engage Ovide Musin for this concert, but since he has gone to America Mr. Jollain has been honored by the engagement.

His numbers were the two Beethoven Romances, Sarasate's "Ziguenerweisen," and the Arioso of Georges Arnold, an American violinist-composer now resident in this city. Mr. Jollain displayed a complete understanding of the compositions which he played, entering as deeply into the spirit of the Beethoven Romances as into that of the Spanish violinist's gypsy music. He was received with great enthusiasm by

the audience which gathered on this occasion.

Though Mr. Jollain, who is a pupil of Cesar Thomson, has been offered a prominent position in one of the schools in San Francisco, he has refused, and will tour Italy during the next season. G. A.

Miss Rennyson's Success at Bayreuth

BERLIN, Aug. 10.—Gertrude Rennyson, former prima donna with the Savage Grand Opera Company, has met with great success lately in Wagnerian rôles at the Festspielhaus in Bayreuth, Germany. She divides honors with Mme. Nordica as the only American woman to sing prima donna rôles there. Last year she sang at the Royal Opera at Prague, and previous to this at "La Monnaie," in Brussels and at Vienna. Her splendid rendition of *Elsa* has won her great admiration.

The average age reached by musicians is sixty-two years.

DR. RICHARDSON PRAISED

London Paper Lauds Organist Who Goes to Baltimore

BALTIMORE, Aug. 16.—The London *Standard*, commenting on the selection of Dr. Madeley Richardson as organist and choir-master of Old St. Paul's Church, of this city, says:

"St. Paul's, Baltimore, is to be the gainer from Southwark Cathedral's inability through financial depression to retain the services of Dr. Madeley Richardson as organist. No man has done more than this distinguished church musician to promote the reverent and effective chanting of the Psalter. For twelve years the cathedral choir, under his tutelage, gave a rendering of the daily services of the church not to be excelled anywhere. His success must be regarded as all the more notable, inasmuch as Southwark possesses no resident school for its choristers. This difficulty, at any

rate, Dr. Richardson will be spared at Baltimore." W. J. R.

Von Doenhoff Weds in Minneapolis

MINNEAPOLIS, Aug. 17.—Albert Von Doenhoff, the pianist, of New York, and Alberta Aldrich, of Crockett's, Texas, were married in Minneapolis to-day. Mr. Von Doenhoff has been teaching this Summer in this city but will leave the first of September with his bride for New York. E. B.

Admires "Musical America's" Fairness

TACOMA, Aug. 10, 1909.

To the Editor of MUSICAL AMERICA:
Enclosed please find a check for renewal of my subscription to MUSICAL AMERICA. I cannot say too much in praise of your most excellent paper. I admire your fairness, and desire to extend my best wishes for your continued success.

CLARA MIGHEEL LEWIS.



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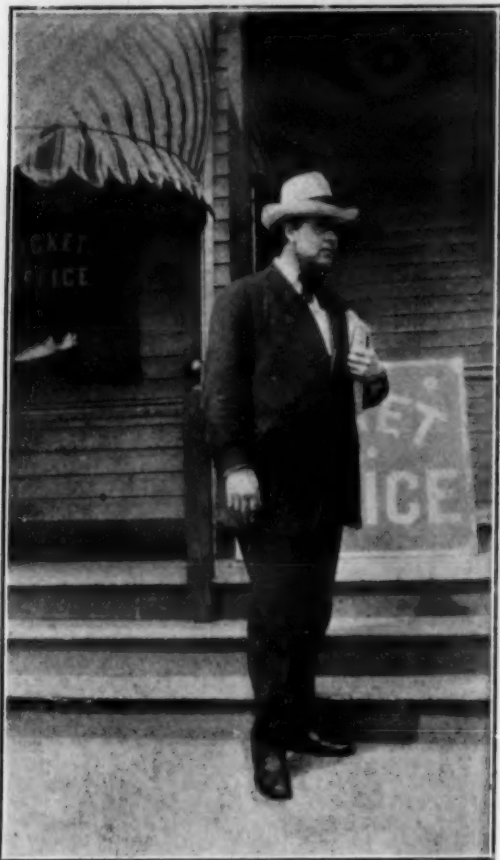
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SCHUMANN-HEINK AT OCEAN GROVE

Contralto Wins Favor of Big Audience at Her Annual Appearance Before Summer Residents—Marcus Kellermann Makes His Debut

OCEAN GROVE, N. J., Aug. 16.—After all is said and done, it still remains a fact that Mme. Schumann-Heink draws better than any artist who has yet sung at Ocean



Marcus Kellermann, of the Berlin Royal Opera, Who Made His Debut at Ocean Grove

Grove. On Thursday night every seat in the house was sold and thousands stood about the building unable to get seats. Usually the crowd does not gather until after the concert, but beginning at 7 o'clock the auditorium was practically surrounded by a great crowd anxious to see the great

contralto. After the performance Mme. Schumann-Heink was almost mobbed because of the desire of the people to speak to her as she made her way to her hotel protected by five policemen.

The great audience was not disappointed in the concert, for the singer was in excellent voice and gave an especially satisfying interpretation of her numbers. The program was as follows:

Overture, "Magic Flute," Mozart; "Toreador," song, Bizet; Aria, "Gerechter Gott," Wagner; Air, Pergolesi; Meditation from "Thais," Massenet; Rondo, Boccherini; Aria, "Vitellia," Mozart; March, "Queen of Sheba," Gounod; "Evening Star," Wagner; "Two Grenadiers," Schumann; Nocturne, Chopin; "La Vision de ma mere," Kronold; "Vito," Popper; "Die Junge Nonne," "Der Tod und Das Madchen," "Der Erl-Konig," Schubert.

Mme. Schumann-Heink displayed an astonishing versatility in her work during the evening. The Mozart aria was sung with an agility and a daintiness of style in strong contrast with the "Gerechter Gott" from "Rienzi," which was dramatically presented. Again, in the Schubert songs, which were performed with the orchestrations by Liszt, Mottl and Berlioz, she presented another phase of her artistic ability, entering deeply into the differing contents of the three songs. She was frequently recalled during the evening, but gave only one encore, the Drinking song from "Lucrezia Borgia," which she sang inimitably.

Marcus Kellermann, who has been until recently the baritone of the Royal Opera of Berlin, made his first American appearance at this concert. He was at his best in the "Evening Star" aria from Wagner's "Tannhauser" and displayed a smooth quality of voice, almost tenor at times, which he managed with consummate ability. Mr. Kellermann should appear to great advantage in rôles requiring dramatic interpretation, for he has both the personality and the voice to fit such rôles.

Hans Kronold, cellist, who has appeared with Mme. Schumann-Heink at every Ocean Grove concert, again performed to the evident delight of the audience. The orchestra, under Tali Esen-Morgan, again appeared to advantage, especially in the



Mme. Schumann-Heink, Posing for a "Musical America" Camera at Ocean Grove Last Week

overture and the accompaniments to the Schubert songs. A. L. J.

Frederic Martin's Activities

Frederic Martin, the popular basso, has had one of the most successful and busiest seasons in his career. Mr. Martin's next engagement is on the evening of August 21, to sing the bass part in Costa's "Eli," under the direction of Tali Esen Morgan, at Ocean Grove, N. J. On August 17 Mr. Martin gave one of his interesting recitals at Belfast, Me., and begins the forthcoming season on October 11 with a three weeks' concert tour.

Mr. Martin has been Summering on the shores of Eastern Connecticut and Rhode Island for the past few weeks.

SOUSA'S FIRST CONCERT ATTRACTS BIG AUDIENCE

Willow Grove Crowded When Band Opens Its Season—Miss Della Rocca Wins Favor as Soloist

PHILADELPHIA, Aug. 17.—John Philip Sousa and his famous musical organization began an engagement at Willow Grove on Sunday to remain until the close of the season of the resort, September 6.

Thousands journey from all parts of the city, suburbs and rural sections to welcome the noted director.

There was not a vacant seat in the spacious auditorium at the afternoon and evening performances and many were content to stand under the trees to enjoy the musical feast. The weather was ideal.

The programs were well selected, sacred music being among the numbers out of deference for the day. Virginia Root, a New York soprano, and Mlle. Della Rocca, an excellent violinist, were the soloists. The selections included "Inspired Moments from the Works of Gounod," "In Pulpit and Pew," a new work of Sousa's; "The Cross," a soprano solo for Miss Root; "Home from the War," a descriptive fantasia, by Oscar Straus; Flotow's "Stradella"; Friedeman's "Slavonic Rhapsody"; "People Who Live in Glass Houses," a new suite by Sousa; Edmund Severn's "Valse Caprice," a violin solo for Miss Della Rocca; Leslie Stuart's "Havana"; Tschai-kowsky's "International Suite"; "The Chariot Race," a symphonic poem by Sousa; "Inflammatus," from Rossini's "Stabat Mater," sung by Miss Root; Rachmaninoff's "Prelude"; a Mendelssohn concerto by Miss Della Rocca, and "Three Quotations," a new suite by Sousa. S. E. E.

Dudley Buck Sails for America

PARIS, Aug. 16.—Dudley Buck, the veteran composer, has sailed for America, with his wife, after four years' stay in Europe. Before leaving Paris he declared he would write no more music.

"The example of the illustrious Rossini," he said, "whose 'William Tell' I heard last night, has not been wasted on me. I have done my best work and have stopped composing."

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ST. PAUL ORCHESTRA ANNOUNCES SOLOISTS

Western Organization Plans Ambitious Season—Changes in Personnel Are Made

ST. PAUL, Aug. 14.—The management of the St. Paul Symphony Orchestra, of which Walter H. Rothwell is director, has announced the soloists for the coming season's concerts, and also a partial list of the more important works to be performed. Judging from the importance of the artists engaged and the ambitious numbers to be played, the season will be the greatest this organization has ever had. Under the direction of Mr. Rothwell the orchestra made great strides last year in its general ensemble, and it is safe to predict that another year under this thorough musician will make the St. Paul Orchestra a musical force to be reckoned with all over America.

The principal soloists will be: Antonio Scotti, November 2; Teresa Carreño, November 16; Jeanne Jomelli, November 30; Tilly Koenen, December 14; Ernestine Schumann-Heink, January 4; Ferruccio Busoni, January 18; February 1, Mischa Elman; February 15, Moriz Rosenthal; March 1, Elizabeth Wolff-Rothwell; March 15, David Bispham.

The list of compositions to be performed includes symphonies by Haydn, Mozart, Beethoven, Schumann, Mendelssohn, Dvóřák and Tchaikovsky; symphonic poems by Svendsen, Humperdinck, Noren, Liszt, Sibelius, Strauss, Weingartner, Reuss and Debussy; overtures by Beethoven, Mozart, Glück, Berlioz, Goldmark, Volkmann, Wagner, Dvóřák and Sinigaglia; miscellaneous works by Elgar, Korsakow, Glazounoff, Wolf-Ferrari, Moszkowski, Fuchs, Mozart, Handel and Bossi.

Walter H. Rothwell, the conductor of the orchestra, is now in Carlsbad with his wife, but will shortly go to Berlin for a fortnight, after which he will sail for America. Charles Ries, the new concert-master, will come from Chicago about October 1. Fram Anton Korb, concert-master of the Minneapolis Symphony Orchestra last season, has been engaged to succeed Errico Sansone as second concert-master.

Carrie Jacobs-Bond, the song writer and composer, will give two recitals of her songs in St. Paul the first week in October. She will appear during the same week in Minneapolis and Fairbault.

Two institutions, the St. Paul School of Music and the St. Paul College of Music, are suffering from confused mails owing to the similarity of the names. The St. Paul School of Music is an old institution, having been in existence twelve years, while the College has just been organized.

NEW HONOR FOR HAMMERSTEIN

Paris Conservatory of Opera Makes Him Member of Committee

Oscar Hammerstein has been made a member of the honorary committee and jury connected with the new Conservatory of Opera in Paris. He is the only American member of the committee, to which Massenet, Gabriel Pierné, Felix Weingartner, Charles M. Widor and other noted composers and conductors belong, and it is in recognition of his interest in and services to the cause of French opera that he has been chosen.

The new school will give as much attention to American and other foreign students as to the native singers, if not more. Mr. Hammerstein has promised that he will give meritorious graduates of the school a chance to show what they can do at the Manhattan Opera House, and it is expected this arrangement will be advantageous to Americans, since a complete musical education in its various branches will be given at the conservatory.

American Artists of Berlin Royal Opera House on Foot Tour of Saxony Alps



Mr. and Mrs. Francis MacLennan and Mr. and Mrs. Putnam Griswold

BERLIN, August 10.—Mr. and Mrs. Francis MacLennan and Mr. and Mrs. Putnam Griswold, three of whom are such favorites at the Royal Opera here, have been spending part of their vacations making a foot tour together through the mountains of the Saxony Alps. The accompanying photograph was sent to MUSICAL AMERICA's Berlin office from Edmonds Klammer. L. J. P.

Max Bendix, New Metropolitan Director, Home from Europe

Max Bendix, one of the new conductors engaged for the Metropolitan Opera House, arrived in New York Monday on the *Minneapolis*, of the Atlantic Transport line, after a sojourn of eight months in London and Berlin, where he has been conducting concerts. Mr. Bendix will conduct at least four Sunday concerts at the Metropolitan, but will do most of his work for the company in Baltimore and Philadelphia. Mr. Bendix was formerly an assistant director at the Manhattan Opera House.

Elwes to Sing in Paris

Gervaise Elwes, the English tenor, is engaged for one of the Paris Bach Society's concerts before Christmas.

MANHATTAN'S FIRST OPERAS ANNOUNCED

Carasa to Make Début on Second Night of the Educational Season

Oscar Hammerstein has definitely arranged the repertoire for the opening week of his Educational Opera Season, which begins on Monday, August 30, at the Manhattan Opera House. Seats will be placed on sale next Monday.

The first opera of the season will be Meyerbeer's "La Prophète" in French, an opera seldom heard in New York. The title rôle will be sung by George Lucas, whose work in this opera first impressed Mr. Hammerstein with his ability. The opera also will introduce to the American public Mme. d'Alvarez, a Spanish contralto, from the Antwerp Royal Opera. In Mr. Hammerstein's opinion she has one of the finest contralto voices of to-day. She will sing *Fides*. Others in the cast will be MM. Leroux, tenor, and Laskin and Nicolay, basses.

Frederico de Carasa, the young Spanish tenor, will make his début in *Aida* on Tuesday evening in the character of the Egyptian warrior. Alice Baron, late of the Paris Opera, will appear for the first time here in the title rôle. Mme. Soyer will be the *Amneris* and M. Pignataro the *Amonasro*. The American basso, Henri Scott, will make his first appearance as a member of Mr. Hammerstein's company, singing *Ramfis*.

Marguerite Sylva, formerly one of the most popular operetta prima donnas in this country, will make her American début as a grand opera singer in the title rôle of "Carmen" on Wednesday evening. Jean Duffault, a French tenor, new to New York, will be the *Don José*. The *Micaela* will be another newcomer, Mme. Walter-Villa, and the *Torreador* M. Laskin.

"Lucia" on Thursday evening will present another new singer recently popular in Europe, Lalla Miranda, an Australian coloratura soprano. With her will appear the young Italian tenor, Domenico Russo. Others in the cast will be MM. Pignataro, Venturini and De Grazia.

"Aida," with M. Carasa and Mme. Baron, will be repeated on Friday night.

The Saturday matinée bill will be "Traviata," with Mme. Miranda as the heroine and another new Italian tenor, Signor De Bernardo, as *Alfredo*. M. Pignataro will be the father.

"Le Prophète" will be repeated on Saturday night with the same cast as on Monday. Maestro Sturani, conductor at the Philadelphia Opera House last season, will conduct the performances.

Hymn Writer Celebrates 89th Birthday

BOSTON, Aug. 17.—Luther O. Emerson, the noted hymn writer, recently celebrated his eighty-ninth birthday. He began to compose at the age of twenty-two. Over 350,000 copies of the "Golden Wreath," published in 1856, were sold. Though he is totally deaf, Mr. Emerson has just written a mass in D Flat.

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MUSICAL CLUBS MAKE RECIPROCITY AGREEMENT

Minneapolis, Duluth and St. Paul Organizations Will Work Together During the Coming Season

MINNEAPOLIS, MINN., Aug. 16.—The Executive Board of the Thursday Musical has arranged the program for the coming season, introducing quite an innovation. The club will present programs on the reciprocity plan with the Duluth Matinée Musical and the Schubert Club of St. Paul.

The St. Paul and Duluth clubs will each present a program in Minneapolis, and the Minneapolis club will give a program in these cities.

Mrs. W. O. Fryberger will give three lectures before the club at the regular bi-weekly meetings. The regular programs will begin Thursday, October 21. The students' section of the club will give one program during the season, and there will be three programs when distinguished out-of-town musicians will be engaged.

The club now has over 900 members, and ranks as one of the largest women's musical organizations in the country.

E. B.

N. Y. TENOR RECOVERS VOICE

After Fifteen Years, Edwin W. Hoff Will Again Sing in Opera

PARIS, Aug. 11.—Edwin W. Hoff, of New York, formerly tenor of the Bostonians, but who left the operatic stage fifteen years ago because of the failure of his voice, and who has since engaged in business, will again go on the stage, his voice being fully restored.

While the long rest aided materially in the restoration of Mr. Hoff's voice, the most credit is due to Mme. de Sales, to whom Hoff recently went. Owing to her intelligent treatment, Mr. Hoff's voice has been entirely restored, and he expects to resume his operatic work, possibly in New York, this season.

Orchestra of Medicos

VIENNA, Aug. 14.—American scientists and doctors who will visit the Congress of Neurologists, to be held here in the Fall, will be entertained by an orchestra whose leader and every member is a physician or

medical student. Some of the most famous Austrian medical men are also noted musicians.

MUSIC IN ST. LOUIS

Grace Van Studdiford Pleases at Delmar Garden Opera

ST. LOUIS, Mo., Aug. 16.—The many friends of Grace Van Studdiford have enjoyed her work at Delmar Garden last week in "Robin Hood." She has been in excellent voice. She will appear in "The Bohemian Girl" for one week, beginning to-night.

Adelaide Norwood arrived in the city yesterday. She sings as a special feature at the Suburban Garden the coming week.

The Royal Arcanum Hospital Association announces the appearance of Walter Damrosch and his orchestra and Isadora Duncan in October. This will be the first appearance of Miss Duncan in St. Louis.

Victor Lichtenstein, violinist, was in Brussels recently, and is now in Munich to attend the Wagner Festival at the Prinz Regenten Theater. He will return in the early Fall to take up his teaching duties here.

H. W. C.

AMERICAN SINGER'S SUCCESS

Marie Halton Engaged to Make Début at St. Petersburg Opera House

LONDON, Aug. 7.—Word has been received here that among the American song birds who have declined attractive offers to return home to exhibit their advancement in their art is Marie Halton, who has been the reigning star of the Carl Theater, in Vienna, where she made "The Geisha" more famous than it had been in its original production.

After a series of successes in Budapest, St. Petersburg and Moscow, Miss Halton is to make her début during this season in the St. Petersburg Opera House, where she is assigned to take up the coloratura rôles in which she began her career, among which are those in "Madame Butterfly," "Manon" and "La Bohème."

Oscar Nedbal, formerly of the celebrated Bohemian Quartet, now conspicuous in Vienna as the conductor of the Tonkünstler Orchestra, has composed an operetta which is to be produced next season.

ENGAGES MUSICIANS FOR PAUR'S ORCHESTRA

Franz Kohler Entrusted with This Task by Director of Pittsburgh's Noted Musical Organization

PITTSBURG, PA., Aug. 16.—Franz Kohler, second concert-master of the Pittsburgh Orchestra, has signed nearly all the players who will compose Director Emil Paur's organization next year. Director Paur



FRANZ KOHLER

Second Concert-master of the Pittsburgh Orchestra

delegated this task to Mr. Kohler before going to Europe.

During the Summer Mr. Kohler also has distinguished himself as the violin soloist of the Pittsburgh Festival Orchestra, composed of players of the Pittsburgh Orches-

tra. The Pittsburgher has been highly complimented on his work by Arthur Hartmann, the celebrated violinist. E. C. S.

FANNING INJURED BY HORSE

But Baritone Is Recovering and Will Fill Engagements This Month

DAYTON, O., Aug. 16.—Word has been received here that Cecil Fanning, the baritone, who has been spending the Summer on Eaton's ranch, Wolf, Wyoming, is recovering from a sprained knee, resulting from being thrown from his horse. The animal became frightened at a rattlesnake which lay coiled in the road, and, rearing suddenly, threw Mr. Fanning, who landed on his feet, wrenching his knee. He will be able to fill the three engagements made by him and Mr. Turpin for the last week of August, on the North Shore, near Boston.

It is understood that the President and Mrs. Taft will attend the recital to be given by Mr. Fanning and Mr. Turpin at Pride's Crossing, Mass., August 25.

ELSA RUEGGER TO MARRY

'Cellist and Edmond Lichtenstein, of Detroit, to Be United Abroad

DETROIT, Aug. 16.—The news has just reached here that Elsa Ruegger, 'cellist of the Detroit String Quartet, and Edmond Lichtenstein, violinist of the same organization, are to be married during the present month in Europe.

The romance began when Mr. Lichtenstein was pursuing his studies under Cesar Thomson, in Brussels, where he met Miss Ruegger. The wedding will take place at the Ruegger's Summer home, in Lucerne, if the health of the bride's father permits.

Boston Girl to Sing in Opera

BOSTON, Aug. 16.—Sara Fairchild Fisher, a local soprano who sang in concert with Florencio Constantino, the tenor, is now in Italy preparing to make her operatic début. Her voice is a lyric soprano of wide range and excellent quality. Miss Fisher has a repertoire of eleven operas in Italian and French, two of which, "La Traviata" and "Mignon," she has sung in public with much success. Senor Constantino predicts a brilliant career for her.

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Dear MUSICAL AMERICA:

Art and commercialism again! No other war will ever be so bitter or so enduring. Words and music have their little quarrels, and the Germans and Italians are ever waging an operatic war. Realists and advocates of program music are ever at war with the purists. Symphony and opera are not on the best of terms with each other. And so it goes.

But bitterer and deeper than all is this eternal war between commerce and art, those two great human forces that ought to help, rather than hinder, each other.

The latest outbreak of this devastating strife is awful—a blow both to the advancement of human rights and to art.

Bohemia is the battlefield. A provincial theater of that country boasted a man of extraordinary talents. Evenings he sang in the opera—*incog.*, be it said—and day times he was a commercial traveller. The business house which employed him did not know of the double life which he led. He kept his two occupations apart with rare presence of mind and control.

Those who at night were held spellbound when, as *Lohengrin*, he told *Elsa* to ask him no questions if she didn't wish him to tell her lies, little dreamed that he might be struggling with his inner nature to keep from telling her the price of silk stockings. And in his daily dealings with the captains of industry he never forgot himself and attempted to barter a bride.

Nevertheless, his business house discovered his secret and incontinently discharged him without honor and without pay. He sued for the pay. The employer said that a theatrical manager would not want his employees to travel and sell goods—why should he permit his employees to go upon the stage?

The tenor-salesman replied that he sang only in the evening, when his business with merchants was over; that he had right to do as he pleased with his spare time. His employer said that an excess of artistic temperament for two days before an opera was given prevented him from selling the usual quantity of goods. The court decided against the employer, and the singer-traveller got his pay—which is good as far as

it goes. But he did not get back his job. As singers are not highly paid at provincial Bohemian theaters, they must eke out a sufficient living as best they may.

Here was a man who had apparently solved the riddle of the universe—the reconciliation, the balance of art and commerce in the life of an individual man. Did art throw disorder into this perfect harmony? No. It was commerce, brutal commerce, which intruded itself and wrecked this latest hope of the millennium.

How fortunate that this did not happen in America! If it had happened there, all Europe would have cried out: "America, the commercially brutalized!" As it is, Europe must hang her diminished head in shame.

* * *

I have seen in one of your recent issues an account of a man who has invented a 'cello which is played by means of compressed air, and which has ten times the tonal volume of an ordinary 'cello!

How splendid! It will be so useful several hundred thousand million years from now, when the capacity of the human ear develops to ten times its present amount.

How glorious it will be to hear the "Traumerei" roar out like a lion! How encouraging to render 'cello concertos ten times as detestable as they are at present, so that they will universally be declared a public nuisance, and be forbidden! This is indeed a welcome invention.

* * *

I have read in a Denver paper that the "Tannhäuser" chorus of that city, a body of 200 singers, began a recent concert with "Dich, theure Halle." I always supposed that that particular aria was the intimate expression of the love of a particular individual for a particular spot—the very antithesis of the choral idea. But here everything has to be the "biggest in America."

We shall soon be hearing MacDowell's "To a Wild Rose" on a brass band with an extra group of sixteen kettledrums as in Berlioz's "Requiem." Mere bulk is still impressive to the ordinary American, who would rather hear the C Major chord on 1,000 trombones than a melody in a Schubert string quartet. As Abraham Lincoln said, "If a man likes that kind of thing, that's about the kind of thing he likes."

But it would profit a lot of self-satisfied mortals to spend five minutes a day thinking if there isn't something more worth while liking.

* * *

The New York *Sun* finds a remarkably logical linking of cause and effect in an incident of recent occurrence in Germany. At a Sängerkunst at Frankfurt-on-the-Main Emperor William listened with displeasure to certain complex choruses. To maintain his reputation as an astute critic of music, he exclaimed: "No more Mendelssohns are being born!"

At that moment a member of the Berlin Choral Society dropped dead. The *Sun* thinks that the deceased might have been an admirer of Richard Strauss who overheard the Kaiser's speech.

Strauss must live long to live down his reputation as the bogey-man of music.

* * *

It's a wise prima donna that can beat her own father. Melba's father is reported to be worth \$8,000,000, or at least to possess

that amount, to use a phrase less obnoxiously American.

He accumulated this fortune as a contractor, having to a great extent paved and built the city of Melbourne, in Australia. I suspect, however, that he is much indebted to his illustrious daughter, after all, and that the adoption of her stage name was suggested by him as a clever advertising scheme for the city, and thus for himself.

This suggestion of commercial ingenuity is diabolic, but that is just in my line.

* * *

I have read lately that a publishing firm in Leipzig has been sold out because of the falling off in the demand for Max Reger's compositions, which were a specialty of the house. Thus are the sins of the composers visited upon the publishers. Confidentially, I will say that I think it serves the publishers right for engaging in this nefarious occupation.

You will remember that Lord Byron said that Barabbas was a publisher. A novel might well be written upon this subject entitled "Modern Music, or the Composer's Revenge."

This would be a particularly subtle and

gratifying revenge, for the composer, in wrecking the publishing house, would do so in such a way as to advertise himself into fame, and thus to receive a commission to compose a cantata for the Birmingham festival.

* * *

I expect that we will soon have, for the benefit of the society supporters of the divine art, a handbook of musical conversation, polite and profound. Here is an item which might serve as a starting point for the chapter on Symphony concerts.

"Now," said the brown-eyed woman, "I always know how to talk when I hear a symphony. I never could make what seemed to me suitable comment, but coming out of the Philharmonic concert the other night, two highbrows, walking next to me, gave me a tip."

"Well," said he, with a long-drawn sigh, "Beethoven is always Beethoven."

"Yes," she responded soulfully, "Beethoven is always Beethoven."

"Isn't that lovely. It works both ways and can be applied to anybody."

Your

MEPHISTO.

"COME IN, THE WATER'S FINE!"—TINA LERNER



Tina Lerner, the Pianist, Snapped on the South Coast of England

Tina Lerner, who is spending her honeymoon at Worthing, on the south coast of England, is shown herewith enjoying a dip in the Channel. That the water's fine needs no further explanation, for the picture tells its own story. This gifted young pianist, whose next American tour is being booked just now, ranks as one of the best known of European virtuosi, despite her youth. It is told of her that five years ago, while she was spending the Summer at Yalta, in the Crimea, she made the acquaintance of Arensky, the Russian composer. Many hours devoted to music were spent to-

gether, and he became one of her most devoted admirers. A concert was arranged by the members of the musical society, at which the Arensky Trio in D Minor was to be given its first performance. Arensky was asked to play the piano part. In a letter he begged that the piano part be given to Tina Lerner, who, in his opinion, would give it an ideal performance. This was done and the concert was given with great success. One of the most enthusiastic listeners in the audience was Arensky himself. Miss Lerner has in her possession some original manuscripts dedicated and given to her by the late composer.



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BOSTON SINGER FOR THE COSTANZI, ROME

Beatrice Wheeler Engaged for One of Italy's Foremost Opera Houses

Boston, Aug. 16.—Among the American singers of the younger set who have won far more than ordinary recognition in European centers is Beatrice Wheeler, a Boston girl, who was last season the leading mezzo-soprano at the San Carlo Opera, Naples, where she sang sixty-five times in opera and a number of times in oratorio and concert. Miss Wheeler has been spending the Summer in this country, and will return the latter part of this month to Europe to fill concert engagements in Germany and France, and at the beginning of the regular opera season to accept an excellent position at the Costanzi Theatre, Rome, which was offered to her after her triumphs at the San Carlo last season.

In the picture Miss Wheeler is at the right and her sister, Mrs. Charles W. Spencer, wife of one of Boston's prominent attorneys, stands in the center. The picture was taken near the Summer home of the Spencers at Falmouth, Mass. After spending several weeks there, during which she gave a very enjoyable informal musicale, Miss Wheeler and her mother, who, by the way, accompanies her on all her travels, went to Jackson, N. H., to enjoy a few weeks' of mountain air prior to sailing for Europe.

Among Miss Wheeler's favorite rôles are *Carmen*, *Amneris* and the mezzo rôles in "La Favorita," "Rigoletto," "Mephistofele," "La Perugina." She speaks Italian fluently as well as French and German. She received her principal training in this country under Mme. Emma Howe-Fabri, of Boston, which was followed by study in Naples under Carlo Sebastiani, the distinguished maestro. She possesses an exceptional voice, is a thorough musician and is a born actress. With this equipment it is not surprising that she has won the



MISS WHEELER AT FALMOUTH
The Boston Mezzo-Soprano Stands at the Right. The Picture Was Taken at Her Sister's Summer Home

hearts of the critics and public abroad. Unquestionably she will be heard in opera in America in the not far distant future.
D. L. L.

CHICAGO ASSURED OF A PERMANENT OPERA

[Continued from page 1]

intensified by the refusal of "courtesy" promised by the directors of the Metropolitan Opera Company last April when they borrowed Zenatello, the tenor, to replace Caruso during the local season. Joseph Basch, one of the leaders in the Chicago Commercial Association, has gone to New York to confer with Mr. Hammerstein.

It is expected that the first contracts for the construction of the Chicago Opera House will be let within thirty days. The opening of the first season is set for not later than the Fall of 1910, and it is said to be even possible that the house may be opened for a short season next Spring.

According to reports circulated at the time when Otto Kahn asked Mr. Hammerstein for Giovanni Zenatello last Spring, to take Caruso's place during the Metropolitan Company's engagement in Chicago, the Manhattan impresario in granting the request stipulated that the Metropolitan directors give him a signed promise to extend to him in return "any courtesy he desired."

The signed promise is said to have been given, and Zenatello went to Chicago. But in the meantime, according to reports, the Metropolitan Company leased the Auditor-

ium Theater for the season, so that Mr. Hammerstein was unable to go in with his singers. He is said to have then asked for a keeping of the signed promise of "any courtesy desired" and requested the Metropolitan Company to allow him to go in for the latter part of the season. This was refused. Hammerstein then decided to fight the Metropolitan Company at every point.

Litta Grimm Resting in Colorado

Litta Grimm, the contralto, who is soloist at the Second Church of Christ, Scientist, New York, has been engaged as contralto soloist at one of the large Jewish synagogues in the same city. Miss Grimm's successful concert season last year, though it was her first in America, has enabled her to book numerous engagements for the coming concert year. Her work in oratorio, as well as recital, is bringing her into great demand as soloist with large choral societies.

Owing to the pressure of professional duties Miss Grimm has been able to take only one month's vacation, but is spending it to good advantage in Michigan and Colorado, where she is devoting most of her time to outdoor sports.

Adamowski Trio in Bar Harbor, Me.

BAR HARBOR, ME., Aug. 17.—The Adamowski Trio, Timothée Adamowski, violinist; Josef Adamowski, cellist, and Antoinette Szumowska, pianist, appeared at the

cottage of Mrs. Edward Brandegee in a musicale on August 4. A large audience enthusiastically applauded a program which contained a Chopin trio, violin solos by Adamowski and Loeffler, piano solos by Chopin and Liszt and the Chopin Polonaise for cello and piano.

Mlle. Réache for Worcester

Popular French Contralto of the Manhattan to Sing at Festival

Jeanne Gerville-Réache, the celebrated French contralto of the Manhattan Opera House, has been engaged as principal soloist for the annual Worcester (Mass.) Music Festival, to be held September 29 and 30 and October 1.

This artist, who created a sensation last season with her *Delilah* in "Samson and Delilah" and *Anita* in "La Navarraise," will return from her vacation in France the latter part of September, and after the Worcester engagement will give a few recitals in the principal cities of the Eastern, Middle-West and Southern States, with Leandro Campanari, the well-known violinist, formerly conductor of the Manhattan and the Philadelphia Symphony Orchestra, as associate artist.

In November Mlle. Gerville-Réache, whose concert appearances are being booked by George M. Robinson, begins her regular Winter season at the Manhattan and the Philadelphia Opera House.

Kelley Cole's Western Managers

Kelley Cole, the tenor, announces that The Cable Company, of Chicago, will hereafter be his representatives in the Middle West.

Alma Peterson, soprano, of St. Paul, has been engaged as soloist at the Temple for the ensuing year.

LOS ANGELES TAKES THE LEAD IN MUSIC

[Continued from page 1]

noteworthy and exceptional feature of his industry is his work for great artists who were this last year making their first American tours. For these artists he was able to get a hearing in California and the Southwest, which is something that had never been done before for European artists visiting America for the first time. This speaks worlds for the growth of musical interest in the Southwest, as well as for the extraordinary enterprise of Mr. Behymer, as San Diego is the only town near Los Angeles that can easily provide a large sum for an artist in this neighborhood, and as artists usually require a number of engagements hereabouts, the problem is complicated. Extraordinary arrangements are sometimes carried out in the smaller places whereby people are brought from a distance, and thus a large audience is provided in small towns and the necessary sum for the artist produced.

Last Winter, through the initiative of Charles Farwell Edson, a series of concerts was given in the public schools, the purpose of which was the laying of the foundations of a musical education of the children in the schools, and to do so wholly through the talents and abilities of local musicians. Only local musicians of standing took part in these concerts, which were given to the children at an extraordinarily cheap rate. The result was so successful that a similar arrangement will be carried out next season.

The enterprise of Eugene Nowland led to the organization, last Spring, of the present Los Angeles Center of the American Music Society, which is already next to the New York Center in the number of its membership. A plan for a large orchestral concert early next season has already been mapped out along the lines of the Carnegie Hall concert which was given at the New York Center last Spring. Mr. Behymer is the second vice-president of the Los Angeles Center and an energetic member. He will request an American composition on each program given by visiting artists under his management in Los Angeles next season.

A series of concerts will be given in Los Angeles next season by Mr. and Mrs. Harry Clifford Lott, two of the city's most prominent musicians.

Archibald Sessions, one of the city's foremost organists, believes that the condition of organ music in Los Angeles is not known nor appreciated in the East. One of the largest organ factories has its home

MABEL RIEGELMAN IN CINCINNATI RECITAL

Young Opera Singer, with Clarence Adler's Assistance, Entertains at the Sinton Hotel

CINCINNATI, Aug. 16.—A song recital which, in spite of the unseasonable weather, proved to be most enjoyable was given at the Sinton Hotel, August 10, by a very talented and splendidly trained young singer, Mabel Riegelman, who is on her way back to Germany, where she is singing in opera and, this being her former home, stopped over here to acquaint her friends and such as might feel interested with the progress she had made. A large and appreciative audience attended.

She was fortunate in having the artistic co-operation of Clarence Adler, the young Cincinnati pianist, who has lately arrived from Berlin and who is now pianist of the new Heermann-Adler-Sturm Trio.

Among the best of the singer's offerings were two French songs, the dainty little chanson, "Maman Dites-Moi" and Gounod's "La Reine du Matin," two songs by Frank La Forge, and the deliciously humorous "Gretel," by Pfitzner. Lillian Plogstedt Tyler supplied the accompaniments with rare taste and artistic discrimination. Mr. Adler played several numbers in brilliant fashion.

Theodor Bohlmann, the distinguished German musical authority, late of Berlin, with Mrs. Bohlmann and their daughter, is enjoying a stay at Atlantic City. Mr. Bohlmann, who is under the exclusive management of Frank E. Edwards, leaves early in the Fall for an extensive tour through the West and South.

F. E. E.

here, and supplied the St. Louis Exposition with its great organ and has sent organs East, one of them being the \$60,000 instrument for Senator Clark's home in New York. The organ for Leland Stanford University comes from this source. Mr. Sessions is organist of Christ Church, where he has been for five years. He has there a chorus of seventy-five voices under his direction; and among his activities is the giving of organ recitals, which have numbered seventy-five in the past four seasons. Mr. Sessions played the Guilman organ concerto with the Seattle Symphony Orchestra, Michael Kegrize, conductor.

Bruce Gordon Kingsley, another Los Angeles organist, is another great believer in the musical future of Los Angeles. He says that everything is conducive to musical development—the excellence of the climate and the almost entire absence of actual poverty. Mr. Kingsley will give afternoon organ recitals next year in the Temple Auditorium.

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John McCormack, Hammerstein's New Tenor, Is a Lover of Out-Door Sports

LONDON, Aug. 5.—John McCormack added to his laurels by his artistic singing at Covent Garden this season. Mme. Tetrazzini and he are indeed very near perfection when they sing opposite each other. In fact, the great diva had more to do with Mr. McCormack's engagement by Oscar Hammerstein than is generally known.

For a tenor to be singing leading rôles with success at the age of twenty-four is noteworthy, but when his voice is compared with Caruso's by the best critics and his artist colleagues also have nothing but praise for him, then is his position truly enviable.

John McCormack had no idea of entering the profession of music seriously until 1902, when he was induced by a friend to enter for the National Irish Festival, where he won the gold medal. The following year he joined the choir of the Dublin Catholic Cathedral, and in 1904 sang at the St. Louis Exposition.

Returning from America, he went to Milan and studied with Signor Sabatini. Even then when he came back to England he had much trouble in gaining access to the mystic circle. However, after much striving he sang at the Albert Hall and the Ballade concerts, after which he was engaged for the Royal Italian Opera at Covent Garden. The morning after his début there he awoke to find himself a great singer, and success was his from that moment on.

When I called upon Mr. McCormack I found a tall young man of fine physique, dark, wavy hair and gray Irish eyes. I somehow felt that had he not been a great tenor the world would have had a perfect athlete. So when I put the question to him whether he was fond of sport I was not disappointed to see his eyes light up with pleasure and surprise at the novelty of my query.

"Indeed I am fond of sport," he replied. "I love golf and cricket, and I must admit to being a subject of the roller-skating illness which is now so prevalent here." Then, a trifle reminiscent: "At one time I was considered a fair boxer."

"But tell me something of yourself from the musical standpoint," I ventured. He looked a trifle bored, as though talking sport were more to his taste. "Well, I first showed promise at the age of seventeen," he remarked. "At that time I was living in Dublin, and I sang some at private houses. However, it was only when I came to London that I really found that people were not always anxious to pay me to sing—in fact, I was obliged to accept any little odd engagements which came to me in order to make a bare living." It was the same old story of much labor and small reward that one hears from all people who have surprised the world and themselves by sudden success.

I then asked him which rôle he preferred, but he would not commit himself on this point, but thought he liked each for its own particular merits, and that he should hate to be unkind to any of them.

On my speaking of his coming engage-

ment at the Manhattan he immediately showed interest, and said that he had received many letters from Irish-Americans telling him of the reception they intended giving him in New York. "You know my engagement there commences October 23 and extends until May—in fact, the whole season. I only hope they like me enough



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JOHN McCORMACK,

Young Irish Tenor, Who Will Sing at the Manhattan Opera House Next Season

over there so that I need not to slide back in golashes."

I mentioned his late Italian successes at the San Carlo, in Milan, and expressed an opinion that such success, coupled with his wonderful London triumphs, should leave him almost nothing to fear. However, I was pleased to see that John McCormack is a rare species—a successful tenor without conceit.

As woman suffrage is a much-mooted question here, I dared to ask the young artist what his opinions were on the subject. But he only looked troubled and said: Now, you would not like to see me followed from the stage door at Covent Garden by a band of howling enthusiasts of the 'weaker sex' (I thought I noticed sarcasm in the use of 'weaker'), "and if I expressed an opinion perhaps they might

make life uncertain for me and spoil any chance of an American success."

So with Irish adroitness he begged the question.

In answer to my question of his plans after his season in America, Mr. McCormack replied: "I suppose you know I am re-engaged for the grand season at Covent Garden, and also must sing again in Milan. I have had an offer for Buenos Ayres, but my provincial work will prevent my accepting it. I only hope I shall get a little time for golf," this last somewhat ruefully. And so with this last remark our conversation had gone the circle and brought us back to sport. With a hearty handshake (an Irish grip) he showed me out, remarking on the disgusting English climate. A nasty rain was falling.

EMERSON WHITHORNE.

KERKER RETURNS AFTER ESCAPING ARMY DUTY

Composer Tells of Being Annoyed by the Police During His Stay in Berlin

Gustav Kerker, the composer of light operatic works, arrived with his bride on August 12, on the *Prinz Friedrich Wilhelm*, having spent the last fifteen months in Berlin. He was not particularly pleased with the last six weeks of his stay in Berlin, because the German military authorities annoyed him in an endeavor to compel him to serve his time in the army.

Mr. Kerker married Mattie Rivenburg a year ago and went to Berlin on his honeymoon. While abroad he wrote the music for two music comedies, one of which, "The Upper Ten Thousand," was very successful.

Up to seven weeks ago he and his wife lived at a hotel in Berlin, and it was not until they began housekeeping that the authorities bothered Mr. Kerker. According to his own story, he had a policeman for breakfast every morning, and was compelled to go to the police station every day.

Mr. Kerker left Germany when he was ten years old, and with his parents settled in Louisville, Ky. He was a naturalized citizen of the United States, but the German military authorities were not convinced of this until he had sent to the United States and obtained a duplicate copy of his papers.

"When the authorities became convinced," he said, "I was told that I had better leave Germany by August 1. I appealed to the Consul, but he could do nothing. Then I went to Ambassador Hill and the best he could do was to have my time of getting out of the country set ahead to November, 1910. So I can go back again and see about the plays for which I wrote the music."

Jascha Bron's London Début

LONDON, Aug. 10.—Jascha Bron, the young Russian violinist who goes to America this season under the management of R. E. Johnston, will make his London début before sailing for New York. Daniel Mayer, of London, through whose agency Mr. Johnston secured this artist, has arranged a concert for him at the Royal Albert Hall on October 24. Bron expects to sail for America on the 26th following.

Anna Miller Wood in California

BOSTON, Aug. 16.—Anna Miller Wood, contralto of the First Church, this city, is, as usual, spending the Summer in California. She is living much in the open air at a mountain ranch owned by some English friends, and after her long Winter's work here is wisely giving her voice a complete rest. She will return to San Francisco in September to sing for a few weeks at the

First Unitarian Church there, and will give song recitals in that city and in Southern California in October. She will return to Boston late in October. The Boston studio will be opened by Miss Wood's assistant, Edith Bullard, who will receive both old and new pupils for Miss Wood until her return.

With the acquisition of Mme. Mariska Aldrich, the Metropolitan has now taken over four of the Manhattan singers of last season, the others being Gianoli-Galletti, de Segurola and Reschiglian.

Edmond Clement, the Metropolitan's new French tenor, has been singing *Werther* and *Don José* at Vichy with great success.

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WESTERN GIRLS SUCCESSES ABROAD

Elettra Parks, of Indianapolis, Appearing in Italian Cities as a Coloratura Soprano

BERLIN, Aug. 10.—Elettra Parks, an Indiana girl born of a New York mother and a Southern father, is successfully launched on an operatic career as a coloratura soprano, with such rôles as Lucia, Violetta, Musette in Bohème, Inis in "L'Africaine," Micaela in "Carmen," Rosina in "Barbier de Seville," Nedda in "Pagliacci," Massenet's "Manon," Queen Margaret in "Les Huguenots," Queen of the Night in the "Magic Flute," Suzanna in "The Marriage of Figaro," Donna Elvira in "Don Juan," Gilda in "Rigoletto," Leonore in "Il Trovatore," Salumith in Goldmark's "Queen of Sheba," and so forth, through a goodly repertoire of twenty-two rôles. Most of these she sings in Italian, though she has also some rôles in the German.

Miss Parks comes of a musical family. Her oldest brother has a beautiful bass-baritone voice which he trained abroad for the operatic stage, for a time singing with the Joseph Sheehan Opera Company, but now doing concert and oratorio work in the Middle West. Her younger brother, though trained originally for the law, finally gave it up for music, as his fine tenor voice demanded. He is now singing in an Indianapolis church and doing considerable concert work. Miss Parks's sister studied for some years in Cologne with Paur, and is now teaching and doing a great deal of salon work in Los Angeles. Last Winter she made much success presenting, with a reader, a musical setting to "The Love Letters of a Musician," and this Winter she is bringing out in the same way a setting to the "Indian Love Letters."

When only sixteen Miss Parks went to New York to study with Dora Topping Brown and Max Spicker, and, young as she was, she sang in the choir of St. Bartholomew's Church, and later in the Second Presbyterian Church in Newark.

Five years ago she came abroad and spent two years studying in Dresden, going from teacher to teacher until finally, through a letter to Mme. Sembrich, she



ELETTRA PARKS

This Indianapolis Girl Is Winning a Favorable Reputation Through Her Work in European Opera Houses

found the teacher she felt could do most for her in Lamperti. Mme. Sembrich counseled her strongly to train in the old Italian school if she would develop and keep her voice in its fullest beauty. Lamperti kept her for one whole year on "La Sonnambula," and then six months on "Lucia," as his theory is that one who can satisfactorily sing these two operas and "Puritani" and "La Bohème" is then equal to all.

Miss Parks made her début last Winter on January 16 as Inis in "L'Africaine" at Palermo, at the big Teatro Massimo, where she had a three months' engagement. During this time she created the rôle of Flora in a new opera, "Venezia," by

Storti, of Rome, which was given three times, and sang on an average of twice a week with great success, as she is re-engaged at this opera for the "big season" next Spring. She was to have made her début on the very night before the Messina earthquake, but she sensed something in the air and was made ill by it, and her début was, therefore, postponed.

Last March she sang with the Philharmonic in Moscow and was offered a year's engagement at the opera of St. Petersburg if she would learn Russian. As this looked too big an undertaking to her, and she really preferred to follow up her Italian work, she is to go to Russia next season for some guest engagements which she will sing in Italian. Miss Parks has had to forego several flattering engagements on account of illness. She is now resting in Berlin.

LILLIAN JEFFREYS PETRI.

ORCHESTRA VS. BAND

One Music Lover Thinks the Former Better for Open-Air Concerts

New York daily papers are printing the opinions of various readers on the comparative merits of orchestra and band music for open-air concerts. This is what one correspondent writes to the Times:

"It is evident to any one who is a frequenter of the concerts in Central Park that the brass music played there at present does not satisfy the public so much as the orchestral music made popular by Mr. Franko. I hope, for one, that this will be the last year that band music will be given at the Mall. The reed instruments are no substitute for the strings of the orchestra, and the finer passages are lost, to say the least, when played by even such a good band as the one that succeeded the orchestra. The public that pays for this music is entitled to the best, and the popular taste is educated to that point now where it can discriminate between music rendered by an orchestra under the leadership of a finished conductor and the kind which is produced by a body that lacks the instruments necessary to convey the meaning of the composer."

LOIE FULLER'S REHEARSALS

Massenet Says of Her Dancing: "It Is Wonderful"

PARIS, Aug. 10.—Loie Fuller is busy rehearsing in Paris the dancing act which is to be the big operatic sensation of New York next season. The performance, in which Miss Fuller is assisted by crowds of children, lasts three hours. Massenet, who provides the music for the act, is so enchanted with the performance that he declines to take any money in fees for the use of his music. "I have seen nothing like it," he says. "It is wonderful."

Miss Fuller says that her children teach her. They are turned onto the stage and are left to dance naturally, to gambol as if in a game. Suddenly the stage becomes a shower of butterflies, and the whole crowd of youngsters starts catching them to Massenet's music.

New Italian Opera Singers Engaged

Four more singers have been engaged by cable by Antonio Ferrara, general manager of the Italian Grand Opera Company, which will begin its season in the Academy of Music on September 4. They were Mme. Eugenia Makaroff, a coloratura soprano, who has sung at the Scala and the San Carlo in Naples; M. Giuseppe Armanini, a lyric tenor, who is singing in Lucerne; Mme. Luisa Villani, a lyric soprano, whose last engagement was at the Teatro Costanzi, in Rome, and Tallian Sagura, a baritone, who sang last Winter in Genoa and Milan.

HARLEY HAMILTON LAUDS THE SEATTLE ORCHESTRA

Los Angeles Conductor Directs Kegrize Organization at Exposition Concert

SEATTLE, Aug. 10.—"Splendid!" was the verdict pronounced on the Seattle Symphony Orchestra's concert in the Washington State Building at the exposition last week, under the direction of Harley Hamilton, the director of the Los Angeles Symphony Orchestra, who conducted it at the request of Director Kegrize. All available space in the beautiful interior of the State Building was occupied, and standing room was at a premium. At the conclusion so many called to congratulate the visiting conductor on the work that he was compelled to hold an impromptu reception.

Director Hamilton dispensed with the score for the most of the numbers, though he had only one rehearsal with the orchestra. When asked how he enjoyed conducting the Seattle Orchestra, Director Hamilton said:

"Splendid; I've just had the time of my life! It is a good orchestra, and I can't say enough for them. They are well trained and respond wonderfully."

Director Hamilton had a perfect control. The best result was in the two overtures from "Ruy Blas," by Mendelssohn, and "Raymond," by Thomas. The brass was very effective, without overpowering the rest of the orchestra. The strings also did good work. The two melodies from Grieg, "Heart Wounds" and "Spring," were well played. As extras Director Hamilton gave Tchaikowsky's "Song Without Words" and a "Humoresque" by Dvôrák.

Director Hamilton is returning to Los Angeles from a two months' tour of the East.

This concert was the first of a series to be conducted by visiting leaders, according to the plans of Director Kegrize. His list is not completed, but among those to be here he wants to have Carl Busch.

Sembrich's First New York Recital

Mme. Sembrich is to give her first New York recital this coming season on Tuesday afternoon, November 9, as usual, at Carnegie Hall. Mme. Sembrich's transcontinental tour begins October 18, and it will take her to all sections of the United States.

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ECHOES OF MUSIC ABROAD

Conductors Rather than Singers the Stars of This Summer's Bayreuth Festival—No "Parsifal" Production for Paris Opéra Before 1913—Felix Weingartner Interrupts Vacation to Hear a Pittsburg Tenor in Berlin and Signs Him for Vienna Court Opera—American Pianists Give Recitals in Paris and Liverpool—The Late Alfred Reisenauer Heard at a London Recital—Melba Wants to Take Manhattan Singers to Australia with Her for Tour in Opera

THE stars of the Bayreuth "Parsifal" and "Ring" music dramas so far this Summer have been the conductors, rather than the singers. Dr. Karl Muck's "chaste, impersonal, yet sharply defined" style of conducting is pronounced eminently adapted to the Grail drama, while the achievements of Michael Balling in the first "Ring" tetralogy placed that musician with the foremost of his bâton-waving colleagues. Particularly in "Die Walküre" was the audience moved by his eloquent art to demonstrations of unrestrained enthusiasm.

Of the singers Aloys Burgstaller and Walter Soomer were the favorites. Burgstaller is very popular among his own people and they rose to his *Siegfried* as they had received his *Siegfried* in other years. Soomer's *Wotan* was found to be "still more impressive" than last year, while, as for the women, Ellen Gulbranson, now at the height of her powers, was an imposing *Brünnhilde*, Marie Wittich a vocally artistic *Sieglinde*, and Frau Reuss-Belce a *Fricka* for whom also there are complimentary expressions.

The new *Parsifal*, Fritz Vogelstrom, of Mannheim, has proved less satisfying than his predecessor, Aloys Burgstaller, lacking, as he does, Burgstaller's virility. His is a gentler, perhaps more spiritual interpretation, according to the Bayreuth correspondents. But his singing found favor. The remaining outstanding features of the first performance were the *Klingsor* of Max Dawson and Clarence Whitehill's *Amfortas*. Marta Leffler-Burckard was *Kundry*, Dr. Felix von Kraus the *Gurnemanz*. Everybody has been rejoicing over the rejuvenation of the *Flower Maidens*. Some of the decorations, on the other hand, have been severely criticized.

With all its crowds Bayreuth is not crippling the neighboring Munich Festival attendance. Large audiences have been the rule since the opening of the Residence and Prince Regent theaters for their gala Mozart and Wagner, with most of the artists taken from the regular Court Opera company. The opening performance of "Die Meistersinger" was of a somewhat somniferous effect, but "Tristan und Isolde," with Felix Mottl at the helm, swept away all unfavorable criticism.

A DENIAL, not altogether unexpected, has been forthcoming from Bayreuth that Cosima Wagner was disposed to favor the importunate Paris Opéra directors' appeal for her sanction of a production of "Parsifal" at their institution to antedate by two years the time when the work's legal protection expires. Herr Siegfried wishes all whom it may concern to understand that the production of his father's last work will remain the exclusive privilege of Bayreuth, according to the great Richard's last injunction, until the expiration of the copyright. The year in which it falls to the public, 1913, coincides with the hundredth anniversary of Wagner's birth.

THE latest tenor discovery in Germany is a Pittsburg boy, named Miller. Last Winter and the year before he sang at the Düsseldorf Opera, and he might have continued his unassuming existence there next season and the year after, as well, had he not accepted the opportunity offered him to appear at the Gura Summer Opera in Berlin when June came.

But Berlin's critics acclaimed him one of the coming great Wagnerian tenors after hearing his *Lohengrin*, and praised his *Florestan* with equal enthusiasm. Result: Felix Weingartner, who, spurred on by the

aggressiveness of Oscar Hammerstein and Andreas Dippel, is developing into an expert Johnny-on-the-Spot, broke into his vacation to make a flying trip to Berlin to

and Vladimir de Pachmann. She has assimilated much of the breadth of the one and the subtlety of the other, and her playing is irradiated by obvious intelligence which enables her to lift her view of the composer's meaning to a more than ordinary height of interest. These qualities were seen to advantage during the progress of Chopin's Andante Spianato and Polonaise, its great technical obstacles being surmounted with no appearance of effort. She also submitted Brahms's B Minor Rhapsody and Liszt's "Mazeppa," both being presented with ample force and digital celerity.

Mrs. Stilwell-Ross's husband is the concert-master of Liverpool's Symphony Orchestra.

NOW that Mme. Melba is realizing one of her long-cherished desires in making an extended concert tour of the length and breadth of Australia and New Zealand she is more hopeful than ever of carry-

the big French basso. It is predicted that the enterprise, if it materializes, will make musical history in Australia.

It must be quite as weird to hear a dead man play the piano as to listen to a corpse singing at its own funeral via a talking-machine, as occurred in Chicago a year or so ago. And it must be confessed that it does take one a little while to get accustomed to it when a program calls attention to one of the recital-givers as deceased. Of course there are many people who are dead artistically long ere their bodies return to original elements, but they are not Reisenauers, and so it is not such as they that can hope to be featured as performers at a Welte-Mignon concert afterwards, thus:

Berceuse Chopin
Chant Polonais Chopin-Liszt
Late Alfred Reisenauer.

Very much alive, though no less invisible, were Reisenauer's co-recitals on this recent occasion in London. They were Teresa Carreño and Vladimir de Pachmann.

JUST before the late closing of Paris's music season a young pianist from Texas, the State that has already given an Olga Samaroff to the music world, came through a début recital in the French capital with the proverbial flying colors. Her name is Mabel Babington. Next October she is to make a New York début; later she will play in Chicago.

It seems that Miss Babington, who is scarcely out of her teens, had no regular musical instruction before she was fourteen years old, when she fell into the hands of a good teacher, who recognized her ability. After three or four years of work under his guidance she went to France, to Paris, and there her principal instructor has been Garès.

The program with which she formally introduced herself to the public in Paris last month contained a Theme and Variations by Camille Chevillard, the well-known conductor, an Impromptu by André Messager and a Nocturne by Gabriel Fauré, in addition to the Bach-Liszt Fantasy and Fugue in G Minor, one of Schumann's Novelettes, Chopin's Ballade in A Flat, Moszkowski's "Etincelles," a Liszt transcription of a Paganini etude, and Liszt's "St. Francis Walking on the Waves." "The young artist displayed a fine technical equipment and powers of interpretation expressive, varied and faithful to the spirit of the text," notes *Le Monde Musical*.

WHEN the Carl Rosa Opera Company opens its Covent Garden season of opera in English on October 18 with a production of "Lohengrin" the *Elsa* will be Gertrude Rennyson, the American soprano, who was one of the leading members of Henry W. Savage's English Opera Company of a few years ago and since then has studied in Paris with Frank King Clark. She has sung *Elsa* both in Brussels and under Angelo Neumann in Prague. The title rôle will be personated by John Coates.

Other members of the company will be Beatrice Miranda, the young Australian soprano whose sister, Lalla Miranda, described by the *Daily Telegraph* as "that delightful artist," is to be the coloratura soprano of the Educational Season at the Manhattan; Walter Wheatley, tenor, who has sung at Covent Garden during the "grand season" before now, and E. C. Hedmond, an "old stager."

The Moody-Manners season, about to commence at the Lyric, will have at least three Wagner operas—"Lohengrin" and "Die Meistersinger," besides "Rienzi"—with a probability of "Tannhäuser," as well, in the repertoire. Modern Italy will be represented by Puccini's "Madama Butterfly" and "Tosca."

ALL Puccini-ites will find these statistics of interest: "Tosca" has been performed in 53 opera houses in France, 8 in Germany, the same number in Austria, 12 in Spain and 3 in Switzerland. "La Bohème" has been given at 38 French theaters, at the same number of Spanish houses, at 22 in Germany, 20 in Austria, 10 in Belgium and 2 in Switzerland. "Manon Lescaut" has been sung on seven stages in France, five in America, two in Egypt.

As for "Madama Butterfly," 24 cities in Europe have heard it, while in this country,

(Continued on next page)



MARIE DELNA IN "LA VIVANDIERE"

The engagement of Marie Delna as principal French contralto is one of the most important announcements the Metropolitan directors have made for next season. This artist was to have made another series of guest appearances during the height of the season at the Théâtre Lyrique de la Gaité, Paris, under the management of the Isola Brothers, but she has now rearranged the dates to precede and follow her first American season. The principal works in her repertoire are Meyerbeer's "Le Prophète," Gluck's "Orfeo," Godard's "La Vivandière" and Bruneau's "L'Attaque du Moulin."

hear the Pittsburg boy as *Lohengrin*. Next morning he called on the new tenor and tied him up to the Vienna Court Opera for the next six years, at a yearly salary of \$10,000.

MARRIAGE and the broad Atlantic have not obliterated picturesque Marguerite Stilwell from the memory of this young American pianist's American friends. Miss Stilwell, or Mrs. J. Ross, to give her her now two-years'-old dignity, played at a concert in Liverpool last month, and this is the way they talked about it afterwards in the *Musical Standard*:

"The principal artist was Marguerite Stilwell, who has graduated through a Continental training and especially benefited by the instruction of Bernhard Stavenhagen

ing into effect one of her other pet projects, namely, to take an opera company to her native land. She has been talking about it again lately and it now seems probable that but a short interval will elapse after her return to England next year before she will set out once more for a home visit, this time with an operatic equipment that will enable the Australians to hear and see her in some of her most famous rôles.

The great diva has already organized her company in her mind. Four of the Manhattan stars, Giovanni Zenatello, Mario Sammarco, Maurice Renaud and Charles Giliert, are on the list, while for a sister prima donna Melba would like to have Emmy Destinn. Still another singer named tentatively is Pol Plançon,

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thanks principally to the Savage production in English, it has been given more than 500 times. These figures are necessarily incomplete. England, for instance, is left out of the reckoning, and there the Moody-Manners companies have carried both "Madame Butterfly" and "La Bohème" to many towns in the Provinces which Covent Garden echoes cannot reach.

MARK HAMBURG has been giving a London interviewer the benefit of some of his diverting experiences in this country. Chief among his anecdotes is one referring to an incident of his visit to a town "very far out West," where two people were held up and robbed of the contents of their pockets. Among the things stolen were two tickets for Hamburg's concert in the town that evening. When the pianist was half way through his recital a note was handed to him from the thieves, who enclosed the tickets and said that they "much regretted that they were unable to make use of them."

NATIVE talent is not to be overlooked at the inaugural festival of Liverpool's new Musical League on September 24 and 25. At the chamber concert, the first of the three scheduled, quartets by Balfour Gardiner and J. B. McEwen and Joseph Holbrooke's pianoforte sextet, "In Memoriam," will be heard, as well as songs by Agate, Nicholls and W. H. Bell, sung by Frederic Austin and Miss Grainger Kerr, and pianoforte solos by Cyril Scott and Percy Grainger, played by Mr. Grainger.

For the two orchestral concerts on the second day first performances are announced of a Rhapsody by Frank Bridge, a Scena for tenor solo with orchestra by Dr. Hathaway, a Scena, "Fatherland," by Arnold Bax; Dr. Vaughan Williams's cantata, "Willowood," and Havergal Brian's "By the Waters of Babylon" for baritone solo, chorus and orchestra. Room has been left also for familiar compositions by Bach, Debussy, Rimsky-Korsakoff, Delius and Ethel Smyth.

At the 186th Three Choir Meeting to be held at Hereford earlier in the month a novelty by Sir Edward Elgar will be a chorus for six voices, "Go, Song of Mine." The Elgar symphony and "The Apostles," Hubert Parry's "Job," Delius's "Dance Rhapsody" for full orchestra, Granville Bantock's Old English Suite for small orchestra and Dr. Walford Davies's "Noble Numbers"—choral settings of poems by Herrick, George Herbert and Donne—are the other home products promised. The eternal "Elijah," "Messiah" and "Creation," along with Beethoven's Mass in D and excerpts from "Parsifal," complete the list.

SEVERAL of England's seaside resorts take Ostende as a model and feature their Summer musical attractions. Just now Blackpool's season is at its merriest and most musical. Landon Ronald, the London conductor and composer, has brought together there an orchestra of seventy-five musicians representing London, Liverpool and Manchester organizations and will give in all nine Sunday Symphony Concerts. The soloists to be heard in concert include Caruso, Kubelik, Marie Hall, Ella Russell, Mrs. Henry Wood, Irene Scharrer and Tamini.

Flonzaley Quartet on European Tour
Manager London Charlton reports that the Flonzaley Quartet, which has been devoting the past two months to unbroken practice in Lausanne, Switzerland, is now on a short European tour. In Switzerland the Flonzaleys have played in Yverdon, Thoun, Berne and St. Gallen, while other concerts are to be played in Zurich, Strassburg and Frankfurt. Three concerts will be played in Berlin, October 23, 30 and November 9, and one in Leipzig, November 9. Dresden and several other cities will be included in the itinerary. The Flonzaleys will sail for America so as to open their tour in Washington early in December.

A popular library of music is to be established in Stuttgart. Max Schillings is on the committee.

FINDS SOURCES OF OUR NATIONAL AIRS

Oscar G. Sonneck, in Government's Report, Collects Interesting Historical Material

WASHINGTON, D. C., Aug. 16.—MUSICAL AMERICA's correspondent has had the privilege of seeing the proofs of a publication which will prove of vital interest to all lovers of music, as well as to those who enjoy delving into the realms of folklore. This bears the title of "Report on the Star-Spangled Banner, Hail, Columbia, America and Yankee Doodle," and is the work of Oscar G. Sonneck, Chief of the Division of Music of the Library of Congress. The book covers nearly two hundred pages, fully illustrated with facsimile pictures of the original words and music of these songs, and it represents an immense amount of research on the part of the author.

As is well known, both words and music of our national anthems have been found to differ, causing confusion to pupil, teacher and the public generally. In 1907 Elsie M. Shawe, director of the public schools of St. Paul, Minn., suggested in a letter to President Roosevelt that an official authoritative version for these songs be presented for school and public use.

Upon consideration, it was realized that before such a version could be issued the historic, scientific and critical sides had to be thoroughly investigated. As the chief of the music division, this research work fell to the lot of Mr. Sonneck, who for the past year and a half has given this matter his close attention.

It was decided to take under consideration at this time only "The Star-Spangled Banner," "Hail, Columbia," "America" and "Yankee Doodle," and to present these from a critical and historical viewpoint. This Mr. Sonneck has done in his report, which is well-nigh an exhaustive story of these songs. The author admits that he had perhaps the greatest difficulty in getting to the origin of "Yankee Doodle," though the gathering of the information relative to any of the songs was by no means an easy task.

At the time this subject was brought to the attention of President Roosevelt and the fact made known to the public, some people believed that it was the intention of the government to collect and publish all patriotic compositions of any and every character.

In consequence thereof, Mr. Sonneck's mail was flooded with the works of composers who desired to have their compositions included in this book of compilation. Such, however, was not the intention of the Library of Congress, and such has not been the task of the chief of the music division.

In his report Mr. Sonneck has not advised which is the correct version of these national hymns. He has merely laid before the thinking public what he has discovered relative to these songs, and has left the officials or the American people to decide what should or should not be used and taught.

This is a very important publication, adding considerable knowledge to the folklore of American music. As the author of works of this class Mr. Sonneck stands high in the world of letters. Aside from the time and labor consumed in the preparation of this volume, the author has especially endeavored to present the information in a methodical manner that might form a model for future works of a similar character.

WILLARD HOWE.

BOSTON'S NEW SOPRANO

Lydia Lipkowska Created a Sensation Abroad by Her Voice and Beauty

LONDON, Aug. 10.—Lydia Lipkowska, the Russian coloratura soprano engaged for the Boston Opera Company, had never sung outside of Russia until this Spring, when she met with the greatest success at the Opéra Comique, in Paris, a success due not only to her singing, it appears, but also to her beauty and her gowns, over which Parisian journalists raved. She was heard in "Lakmé" and "Traviata," and won as sincere applause as previously when she sang at the Châtelet with the Russian Opera Company, in "Prince Igor" and "Russlan and Ludmilla." She returns next Spring to the Opéra Comique after her season in America. She is but twenty-one years old, and made her operatic debut three years ago in St. Petersburg. E. L.

Praise for Mme. Trotin's Teaching

Isidore Luckstone, the New York teacher of singing, has written to Mme. Trotin regarding one of his pupils: "She has undoubtedly improved musically this season, and I shall strongly advise her to continue the work in your class of sight-singing next Fall. The work you do is of the greatest value to all singing teachers, for correct musical appreciation is so very essential to any student who desires to sing, and vocal production is made much easier through ear training."

Nordica to Sing in Florida Next Spring

Mme. Lillian Nordica has been engaged for a series of six concerts in Florida next Spring, the same trip to include appearances at Atlanta and Mobile also. Nordica's first appearance in America since her recent marriage in London will be at Ocean Grove on next Labor Day.

At Schwarzenfels, a little town in Thuringia, a series of open-air performances of operetta has just commenced. It is the first time this scheme has been tried with operetta in Germany.

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MOZART SOCIETY TO GIVE GRAND OPERA

More Than \$10,000 Will Be Spent in Entertainments of New Musical Club

New York's new musical club, the Mozart Society, which was formed by a number of women who were formerly members of the Rubinstein Club, is making ambitious plans for its first season under Director Arthur Claassen. It is said that more than \$10,000 will be spent for soloists and entertainment.

Mrs. Adelaide Wallerstein, president, now announces that she has completed the organization of the society, which will have its home in the new grand ballroom in the Hotel Astor. Fifty boxes at \$25 each have already been disposed of for the coming season. Mme. Alma Webster Powell will have charge of the afternoon musicales and operas.

Operas to be sung during the season, complete, with scenery, costumes, and an entire professional cast of grand opera artists, are Mozart's "The Rescue from the Serail," garden scene from "Faust," "Le Barbier de Seville," "Don Pasquale," "The Secret Marriage," by Cimerosa, and a new opera to be announced, which has never been heard in this country. The society's chorus will consist of more than seventy-five young voices, specially trained, and will contain among its members the well-known Manhattan Ladies' Quartet. Besides the chorus, well-known soloists have been engaged for the series of concerts to be rendered during the season.

To preclude all chance of dissensions such as have occurred in several women's organizations recently, the new club has been organized on the plan of a stock company, and is incorporated under the State laws.

Aside from the musical features of the club, many brilliant social functions will be given during the season, including a dinner dance to be given by Mme. Alma Webster, a theater party to be given to box-holders by Mrs. Charles D. Pearce, a reception and dance to be given by Mrs. Wallerstein and other functions.

The first of the six musicales of the Winter to be given by the society will be held on the afternoon of November 6.

The officers of the society, besides Mrs. Wallerstein, the president, are Mme. Alma Webster Powell, first vice-president; Mrs. Arthur L. Holland, second vice-president; Mrs. Charlotte B. Wilbour, third vice-president; Mrs. Claude Montague Rivers, fourth vice-president; Miss Ella Louise Henderson, treasurer; Mrs. Judson G. Wells, recording secretary, and Mrs. F. MacDonald Sinclair, corresponding secretary. The directors are Mrs. Clarence Burns, Mrs. A. J. Wells, and Mrs. William Wilson Crossley.

Weimar's Court Opera, with its limited vocal and orchestral resources, is going to produce Strauss's "Elektra" next season.

MME. JOMELLI AND NICHOLAS HEMANCE, HER HUSBAND, ENTHUSIASTIC MOTORISTS



MME. JOMELLI AND HER HUSBAND MOTORING

Noted Soprano Leaving the Ocean Grove Auditorium, with Friends, for an Automobile Trip

Mme. Jomelli, the singer, and her husband, Nicholas Hemance, who have just sailed for Europe, are enthusiastic automobilists, and spend every available moment in following that fascinating pursuit. The above picture shows Mme. Jomelli and her husband leaving the auditorium at Ocean Grove for a trip with friends. During the

past two weeks Mme. Jomelli has spent much time near Ocean Grove, and both before and after her recent appearance devoted much time to touring through the beautiful country surrounding the twin seaside resorts. Mme. Jomelli says that she likes to go fast, and from the reports of her friends who have ridden with her she has certainly attained her desire.

The New Chopin Monument

Boston, Aug. 16.—The Adamowski Trio gave a concert last season in Boston in aid of the Chopin monument fund. This monument has been designed by Wacław Szymanowski, who won the prize in competition. Chopin is represented as seated under a weeping willow. His body, enveloped by the branches, looks to the eye like a great harp. In front of this monument, which will rest on a block of granite, will be a deep basin of water in which the statue will be reflected.

Professor Rosseter G. Cole, head of the music department of the Summer School at Columbia University, gave a lecture on "Beethoven" last week, Tuesday. On the evening at the same institution an open-air concert was given by the Seventh Regiment Band.

Fely Dereyne, formerly of the San Carlo Opera Company, last year of the Metropolitan, has won a signal success at the Colon Theater, Buenos Ayres, as Elsa in "Lohengrin."

Melba's Biography to Be Published

LONDON, Aug. 10.—"Melba," an authorized biography by Agnes M. Murphy, who has for a number of years been the prima donna's secretary, will be published by Chatto & Windus in the early Fall. The book will contain chapters by the prima donna herself on the art of singing, and there will be about forty portraits and other illustrations. Fuller-Maitland has contributed a preface.

A London composer, J. H. Bonawitz, has completed an opera entitled "Napoleon," which he hopes to produce in the Autumn. It has six short acts, and the rôles of Napoleon and Josephine are said to be very exacting.

MUSIC'S DULL DAYS IN LONDON TOWN

Stringent Financial Conditions Abroad Have Been Hard on the Season's Concert-Givers

LONDON, Aug. 10.—Just at this time of the year London is very dismal, considered either from the musical side or the social. As a rule, following the recital season a large number of benefits are given for hospitals and homes of the poor, but on account of the absolutely frightful conditions which have existed this season all these benefits have been postponed until the Autumn, in the hope of brighter prospects.

Of course, Kubelik's recitals extended into July, but, candidly, from inside knowledge, I may say that they were not financial triumphs by any means. And even the artists who do a large number of "at homes" at nice fees, as a rule, have complained of the entire absence of that commodity this season.

I know one well-known baritone here who last season did thirty of these functions, but this year only had two offered him. This shows how the money market stands here in the musical world. So now all is quiet here, and I fear the managers are not very hopeful for next season.

However, I have been happy to welcome my American friends as they pass through this old city. Nathan Fryer, on his way to the Continent to visit his old professor, Leschetizky, gave me an evening, and he spoke very hopefully of the coming season in America, and also had a good word for the work MUSICAL AMERICA is doing.

Louis Bachner and his wife, Tina Lerner, are living in a cute little cottage on the seashore down at Worthing this Summer. I think I shall be telling no secrets if I say that they are not putting too much time to piano practice, but rather having a jolly holiday. We meet very often, and the last time I saw them quite an argument resulted from the fact that they had received MUSICAL AMERICA one day sooner than I had.

EMERSON WHITHORNE.

"Salomé" and the Vaudeville Dancers

Since the first appearance of the "Salomé" dancers there has been no increase in their artistic skill. The progress has been solely in the degree of personal exposure. The arrest of the one dancer who has been conspicuous in every reprehensible detail of the "Salomé" craze ought to have the effect of emphasizing the difference between mere physical display and artistic dancing.—*New York Sun.*

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John C. Freund, President, address 505 Fifth Ave., New York
Milton Weil, Treasurer, address 505 Fifth Ave., New York
Leopold Levy, Secretary address 505 Fifth Ave., New York

JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
Manager
Room 1001
120 Boylston Street
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
RENE DEVRIES
Chicago Musical College
Building
246-249 Michigan Ave.

MILTON WEIL - Business Manager
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For One Year (including Postage) . \$2.00
Canada (including Postage) . . . 3.00
Foreign (including Postage) . . . 3.00
Single Copies10

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New York, Saturday, August 21, 1909

For Future Generations

As a result of the recommendation of Alfred Roncovieri, Superintendent of Schools in San Francisco, it is expected that the study of music will be introduced in the high schools of that city. The School Board, at a recent meeting, looked with favor on the superintendent's initiative. In the San Francisco school curriculum the study of music stops in the grammar school.

The superintendent says that it is not less important after the eighth year than before. In his recommendation he asks that a board of examiners, comprised of experienced musicians of recognized ability, be appointed, whose duty shall be to pass upon the lessons and practice out of school hours of students who desire credit therefor; that the lessons and time of practice to the equivalent of three high school recitations a week be recognized as school work, and that class work in musical theory be given in the schools.

California is wide awake in matters of public musical education. The University of California has included music in the preparatory subjects for admission, and in doing so announces its recognition of the educational value of this subject. In its bulletin it practically suggests that departments for systematic instruction in music be inaugurated.

It was through the enterprise of a Los Angeles musician, Charles F. Edson, that a series of concerts by local artists was instituted in connection with the public schools of that city last season. The artists were moderately well paid for these concerts, and the children heard the series of six for an extremely small fee.

To produce a musical population it is necessary to impress the idea of music on the mass of young people who are later to make up that population. It is an almost insignificant percentage of pupils who go beyond the primary grades, and, again, but a small percentage of high school pupils that go to college. While the higher institutions of learning should provide the best possible opportunities for musical study, it is particularly important for the broad development of a future musical population to begin with the primary grades. An American community should not consist of a few persons of special musical culture among a mass of barbarians who cannot understand them; it should consist of a mass of people familiar with music, who have had as much chance as possible to become music lovers,

and among them as many as possible of special and higher musical education.

California seems to be the rallying point for this crusade for a musical America. It is a crusade that ought to spread over the whole country. It will do so in proportion as musicians become citizens and think of the vast and widespread benefits which they may confer upon future American generations.

A Repetition of History

The student of history is almost necessarily something of a prophet. Seeing how things have come about, he sees approximately the circumstances toward which the present is headed. Oscar Hammerstein has lately been indulging in a little historical reflection, and not without profitable results in forecasting the future of operatic music. To a New York Times reporter he communicated his views.

His text was, "The Old has become the New." He spoke of Colonel Fisk's successful venture forty years ago in bringing over a company of French light opera singers who sang works by Offenbach, Lecocq, and others. The Anglicization and Americanization of these works followed, and they were made popular by such singers as Camille D'Arville, Lillian Russell, Jefferson de Angelis and other popular stage folk. Then the desire for the old melodious works died out, and they became virtually obsolete. Mr. Hammerstein named some of the old operas "La Belle Helène," "Orphée aux Enfers," "La Jolie Parfumeuse," etc.

The renaissance of melody—of works of a light and melodious character—came through the "Merry Widow." American managers have their scouts all through Europe buying and negotiating for works of a similar character.

Mr. Hammerstein regards it as conceded that the latter day works do not compare with the earlier French light operas in quality. The old fellows invented light opera—they couldn't help being original. To-day, he said, it is difficult for light opera composers not to steal.

The old light operas are almost wholly unfamiliar to the present generation of theatergoers. The Old has veritably become the New. The revival of these old operas, with their wealth of melody—melody light, but distinguished—is likely to prove thoroughly timely. They will not only be found to be delightful in themselves, but should prove a stimulus to the creation of American works of a similar nature.

Something must be done to bring up the quality of American light opera, and if Mr. Hammerstein will set before Americans such excellent models as these earlier French light operas this desired end may be accomplished.

A Product of Democracy

If San Francisco has its Bohemian Club, it is not to be forgotten that Los Angeles has its Gamut Club, the growth of which has been no less extraordinary in its way than that of the San Francisco organization.

The Gamut Club was organized by musicians who held a dinner meeting once a month. Its purpose was to centralize the most powerful musical thought of the city, to constitute a meeting-ground for musicians and their friends.

Four years ago the club met at a downtown hotel, and one long table sufficed for the members. To-day the club occupies a large and impressive clubhouse, two features of which are a theater seating some eight hundred people, and a large banquet hall with a long center table surrounded by about eight others of equal size.

The dinner meetings are now held in the latter hall, which is none too large to hold the great and distinguished company which foregathers there monthly.

What has been the cause of this great growth? It might be said that it has been the realization of ideals of citizenship and democracy on the part of the original members. Because they were musicians they did not plan a life apart from the humanity

about them. They took an interest in the city and its affairs. They took in members from every walk of life. They got public-spirited citizens to address them on live civic topics. They constituted themselves the host of every great artist that visited Los Angeles. They were alive. And the club, being alive, grew.

At a recent dinner three prominent citizens addressed the club respectively on the topics, "The Artistic Possibilities of Greater Los Angeles," "The City Beautiful" and "The Fine Arts in Los Angeles."

A representative was "invited" from each woman's club of the city. Every phase of the work for the beautification of Los Angeles was brought forth, and the citizens were exhorted to take concerted action for the carrying out of the projected plans.

The Gamut Club is a product of democracy and ideals, and one would go far to find a parallel to this organization. It has only begun, and when it really gets under way it is likely to do things that will make the nation sit up and take notice.

What Is Bayreuth?

The American attendance at Bayreuth is this year greater than ever, and Mme. Wagner has without doubt by this time learned that the Metropolitan Opera House production of "Parsifal" has not served to keep Americans away from the Bayreuth festival.

There was a time when people went to Bayreuth because that was the only place where they could hear the greatest and latest works of the master. Thus the world got the Bayreuth habit. The tendency of a habit is to stay fixed. After the curiosity of the truly musical concerning Wagner's institution was satisfied it became the fashion for all tourists to take in the Bayreuth festival. They did not flock there because that was the only place where they could hear "Parsifal"; they went to Bayreuth because that was the thing to do. What if one could hear "Parsifal" in New York? Anyone could do that. The thing was to have been to Bayreuth.

No doubt some persons still go to Bayreuth in the earnest spirit of the early days. But Bayreuth is not supported by the patronage of such persons. It is supported by the sight-seers. Seeing Bayreuth has become a habit of the civilized world. The fact that the American production of "Parsifal" does not interfere with the large American patronage of Bayreuth goes far toward proving that the Bayreuth of to-day is not a center of artistic curiosity and interest, but a popular resort for tourists.

The Swiss Zeppelin Association wishes to make an airship station of Wagner's Lucerne home, Triebchen. Admirers of Wagner protest, and are urging its purchase by Lucerne for a Wagner museum. Why not combine these two ideas? Count Zeppelin's landing at the spot could be made a realistic representation of the Flying Dutchman.

About a year ago Bonci declared that it was bad for a singer to sing in more than one language. It is now announced that he is to sing two operas in French. And still we do not believe that Bonci has gone to the bad.

The Ode to Discord, by Mr. C. L. Graves and Sir Charles Stanford, seems not even to have been up to the standards of English humor. Not even the English laughed at it.

"Do not find too many faults with new pupils," says Edith Lynwood Winn; "find at least one good point." But suppose this is impossible!

Johann Nepomuk Peter stole Haydn's head. Presumably he had first to steel his own heart.

The Caruso-Carasa battle is on. What's in a name? About two thousand dollars a night.

Opera is below par in Italy. As the land of opera, must her day go?

PERSONALITIES



M. Louise Mundell on the Golf Links

M. Louise Mundell, the well-known Brooklyn singer and teacher of voice, is an enthusiastic golfer. Her vacations are usually spent in the White Mountains at one of the more quiet resorts, where fine golf links are maintained and where a few musicians gather for the Summer months. During the Summer Miss Mundell forgets her music entirely, excepting for one or two semi-private recitals which she gives for her many friends in the resort at which she stops. Miss Mundell is also a lover of automobiles, and makes the trip to and from the White Mountains by motor.

Nevin—Arthur Nevin, the composer of "Poia," which will be produced at the Royal Opera House in Berlin, received his musical education in Boston and later, in Germany, where he studied for seven years under the most eminent masters. He has composed much instrumental music and many songs, and an orchestral suite of his has been played with success by leading orchestras in this country and abroad.

Fuller—Many of the great thinkers, writers, artists and men of letters may often be seen at the rehearsals of Loie Fuller and her fifty muses, who are now preparing for their "symphonic dances" to be given here next season. Camille Flammarion, the astronomer; Jules Claretie, director of the Theatre Francaise; Mme. Curie, of radium fame; Massenet and Florent Schmidt, the composers, and others whose names are household words in Paris are among the friends of the little American dancer.

Lewicka—Mathilda Lewicka, who will be a member of the Boston Opera Company this coming season, is a Polish soprano whose great ambition is to have a Polish opera produced at the Boston Opera House in which she could take the leading rôle, for she has had a great success in these in her native land.

De l'Enclos—Amelie de l'Enclos is the name of a new star in the musical firmament of Berlin. She has created a sensation by her Eiffel Tower tones, some of which are so high that they suggest the harmonics on a violin.

Sousa—John Philip Sousa, whose band is playing in Willow Grove now, is a devotee of horses, and has ridden some of the most ferocious animals in all of North Carolina. He has bred some beauties, too, and is immensely proud of the fact that his fostering care reared the magnificent animals on which he and his wife took their celebrated trip from Hot Springs, Virginia, to Washington, D. C.

Rogers—Francis Rogers, the baritone, left Morges, Switzerland, on August 1 to attend the Munich Mozart Festival.

Sembrich—Mme. Sembrich is one of the few singers ever honored by an autograph letter from Theodore Roosevelt while he was in the White House. When she sailed from New York after her farewell appearance at the Metropolitan Opera House early in the Spring, she carried with her an autograph letter of congratulation and later a signed photograph of the President of the United States was sent to adorn her new home in Switzerland. Mme. Sembrich is now enjoying her Summer in this home.

Herbert—Clifford Herbert, son of the noted American composer, Victor Herbert, is a motor boat enthusiast. He owns a speedy craft which is reported to be breaking all records on Lake Placid.

WOMEN COMPOSERS OF AMERICA—12

Constance Faunt Le Roy Runcie,
Who Has Written Many Popular
Songs for Church and Concert

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized to achieve yet greater success.]

That famous saying of Ruskin anent one's being as old as he feels is most applicable to the American woman of to-day, for, though we have some truly *grande dames* judged by the number of years they have given happiness to their friends, yet, gauged by the sage's dictum, they are still in the joyousness of youth.

The *grande dame* of the musical world is Constance Faunt Le Roy Runcie, whose life story is a fascinating romance and whose compositions find a place on choice programs, although the gifted lady has passed the threescore-and-ten mile-post.

Mrs. Runcie's musical talent was inherited from both parents. Her father, Robert Henry Faunt Le Roy, of a famous Virginia family, constructed and taught himself to play on a flute made from rushes gathered on the banks of the Rappahannock River near his home. Later in life he found musical composition a delightful recreation from his duties as astronomer in the United States Coast Survey service.

Mrs. Runcie's maternal grandfather was the celebrated philanthropist and advocate of co-operative associations, of New Lanark, Scotland, the romantic figure in American history who bought the town of New Harmony, Ind., from the Rappists. Though born in Indianapolis (near the famous Circle), the little Constance was taken to New Harmony when an infant, and received her early education from her mother, Jean Dale Owen, who was a finished performer on both the piano and the harp, and also wrote charming verse, and her uncles, Robert and David Dale, and Richard Owen, men devoted to science and literature.

An unusual musical ability was manifested very early in life, her first composition dating at five years of age. Her father died when Constance was thirteen, and three years later her mother established a residence in Germany that her children's education might be as broad as possible.

During six years' stay abroad Miss Faunt Le Roy took a course in piano and composition under the first masters, one of them exclaiming: "You are a composer by the grace of God!" As she was leaving, her piano teacher, kissing her hands, said: "Return to your native land and become a star."

Four years after her return to America she married Rev. James Runcie, D.D., a prominent clergyman of the Protestant Episcopal Church, and since 1871 they have lived in St. Joseph, Mo., their family consisting of two sons and two daughters. Until about twelve years ago, when she was the victim of a distressing trolley car accident, Mrs. Runcie had been unusually active in civic and social affairs.

Music has not only been a great joy to Mrs. Runcie, but has filled a large place in her busy life. As one of the foremost performers on the piano in this country, she was induced by Annie Louise Cary to publish her first song, "I've Wandered Far Away," since which time she has written for every register of voice, both dramatic and lyric, as well as sacred music, and for various instruments. The late William Mason once said to Mrs. Runcie: "I thought when hearing your music it was that of a man. It is both virile and dramatic."

Mrs. Runcie was the first woman in America tendered a complimentary concert in which every number on the program was



Constance Faunt Le Roy Runcie

of her own literary and musical composition. This was given her by the Kansas City Philharmonic Society, a large body of trained vocalists, who, with specially engaged soloists, asked the favor of the composer's presence and joined with the great audience in giving her an ovation at the close of the rendition of the brilliant soprano solo with violin obbligato, "Invocation to Love." Later a similar courtesy was extended Mrs. Runcie by her home city.

Mrs. Runcie has the unique distinction of never having had a musical manuscript declined, the foremost publishers of the country taking everything she has offered. She considers a little German song for which she wrote both words and music, "Das Vöglein Singt," one of her best, and "Take My Soul, O Lord," the latter being characterized by critics as dignified, strong and tender.

Mrs. Runcie organized the famous musical club named in her honor, and has been made perpetual president of the Runcie Club, which a short time ago gave an afternoon of her music and poetry, her dramatic poems being great favorites with elocutionists.

Of her method of composing Mrs. Runcie says: "While I wrote at any time [before the accident referred to] when the impulse seized me, I like specially the fresh of the morning. The sight of a clean, blank page of music paper, a well-sharpened pencil, and some undisturbed hours before me always gave me the keenest pleasure. I was thrown into a curious psychological condition when the impulse came, unfitting me for anything else until the musical wave had swept through time and left its melody a concrete possession. The joy of composing is ecstasy. The proof of the power exerted over me is shown in the responsive emotion felt by the artists who take part in interpreting my music."

The quaint picture of Mrs. Runcie was posed specially for one of the patriotic societies a few years ago, Mrs. Runcie wearing a gown worn by her mother on a historic occasion nearly sixty years ago.

Since the accident above referred to, and which deprived Mrs. Runcie of her hearing, she seldom leaves her home, and has done little composing. The manuscript of an opera, however, is now in the hands of one of the foremost managers.

WOOD CONCERTS IN LONDON

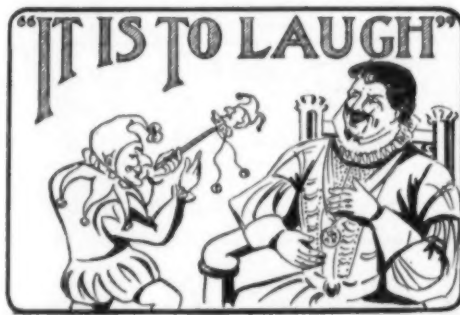
Interesting Programs Being Given by
Noted English Orchestra

LONDON, Aug. 10.—Among the works to be played at Mr. Wood's promenade concerts in London are Reger's "Variations and Fugue on a Merry Theme," "Symphonic Prologue to a Tragedy" and Suite for Violin and Orchestra; Debussy's "Two Dances," for chromatic harp and strings; Ravel's "Spanish Rhapsody," Schumann's concerto for four horns and orchestra, Paderewski's concerto in A Minor, Victor Herbert's cello concerto, Kalinnikov's Symphony in G Minor, songs with orchestra, by Stanford Davies and Eric Coates; two "Sea Pictures" by Hubert Bath, symphonic poems by Smetana, Harty's violin concerto, Hadley's "Salomé," Tobias Matthay's concert piece in A minor for piano and orchestra, Schelling's suite fantastique for piano and orchestra, Noren's "Kaleidoscope," Liponoff's rhapsody for piano and orchestra, op. 28; Paul Graener's symphonic poem "From Valleys and Heights," concert overture by Askar Boradorf. Elgar's symphony will be played three times. The concerts will begin Saturday night.

How Two Cities Compare in Restricting Women's Headgear at Concerts

One difference between Philadelphia and Boston: the programs of the Philadelphia Orchestra contain this notice: "It is earnestly hoped that the lady patrons of the Philadelphia Orchestra Concerts will remove their hats during a performance. Compliance with this request will be greatly appreciated by all concerned." The Boston Orchestra's program puts it this way: "City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement: Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn. Attest: J. M. Galvin, City Clerk."

A new conservatory, to be called the Heidelberg Academy of Music, has just been established in Heidelberg, Germany, with Otto Voss, the pianist, as its director.



His Favorite Song—There is a young optician in Denver who sings very well. The other night he was making a call on a couple of sisters up on Corona street, when he was asked to sing.

"What shall it be?" he asked as he went to the piano.

"Your favorite song," said one of the girls.

"All right," he replied. And then the optician sat down and sang "The Night Has a Thousand Eyes."—*Denver Post*.

"I often think of deserting the stage," said the musical comedy queen.

"But I thought you were wedded to it," said the lady interviewer, in surprise.

"And there's the reason," smiled the fickle star, who spent her vacations at Sioux Falls. "You see, my dear, I can't bear being wedded to one thing too long."

Mr. Woody—Music is a most fascinating study. Do you know I'd like to sing, awfully.

SLEZAK AND ZENATELLO
HAD CLASH IN LONDON

How Rival Tenors Who Will Sing in
New York Next Season Fought
for Supremacy

Charles Henry Meltzer, now in London, writes of the first clash between Leo Slezak, the tenor engaged for the Metropolitan next season, and Giovanni Zenatello, the Hammerstein tenor.

"The success of Slezak on the night of his debut as *Othello* was tremendous—so much so that it disturbed the sensitive feelings of the Italian, Zenatello, who is also an excellent *Othello*," says Mr. Meltzer.

"Zenatello seems to have 'influences' behind him at Covent Garden. He had set his mind on singing the part of *Angel* in 'Tess'."

"Unfortunately, the rôle had been promised to Slezak, who had interpreted it very admirably on the Continent."

"For some reason the critics were not invited to attend Slezak's first appearance in 'Aida.'"

"Soon after, as I am reliably assured, the Covent Garden management informed Slezak that, though they were delighted with his triumph as *Othello*, they thought him such a disappointment as *Radames* that they suggested the advisability of his not singing again this season lest he should harm his prospects in America."

"Slezak, indignant and humiliated, thereupon insisted on singing *Radames* before the critics, whatever risk he might incur through his audacity. He also spoke of his desire to appear in 'Tess.'"

"It was Zenatello, however, who had the privilege of creating the part of *Angel* when Baron d'Erlanger's opera was produced here (in London). And very imperfectly he acquitted himself of the task, to which his style and at times too vociferous methods hardly suited him."

"Some nights ago, on the other hand, Slezak, as he had wished, appeared in 'Aida.' He repeated the success he had already scored with the public and was warmly praised next morning by the music critics."

Director Vogt on Business in New York

Dr. A. S. Vogt, director of the celebrated Mendelssohn Choir of Toronto, spent several days of last week in New York and Boston engaging soloists for the coming season.

Miss Blunt (who had heard him)—Oh, you do.

Critic (as the composer plays his last piece)—Very fine, indeed! But what is that passage which makes the cold chills run down the back?

Composer—That is where the wanderer has the hotel bill brought to him.

Senor Enrique Garcia, late of Seville, now directing the American tour of his wife, Estelita, is bewildered over the language and expressions of this nation.

"I cannot understand zis speech what is spik by the Gringos," said Senor Garcia yesterday, fondly patting a bulldog as he talked. "Only zis minute I meet a frien'. He say, 'Where you go?' I say, 'Up in zis manajaire's officee for to talk of ze engagement.' He say, 'Look out zat he do not get your goat.' Caramba! How could eet be possible zat he could get ze goat, when I have not ze goat, but ze buledog? Ze buledog ees not ze goat; eet not even have resemble of ze goat. So I spik wiz ze manajaire, but we cannot on terms agree. He offer not of dinero sufficient, so I refuse. And anozer frien' of mine, who ees zere, he say, 'Hold out for ze big moneys, Enrique—zey are trying to make you ze goat.' Goat some more. Goat everywhere. First zey mistake of me ze buledog for ze goat. Zen zey talk zat zey make me ze goat. Carajo! I cannot understand zis language zey spik, but everyzing always seem to have in eet ze goat."—*New York Telegraph*.

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FROM "MUSICAL AMERICA" READERS

Music and Socialism

MUNICH, Aug. 10, 1909.

To the Editor of MUSICAL AMERICA:

Mr. Altschuler advocates for the "general musical uplift of America," "subsidization from the government."

This is socialism pure and simple. On the following page of your interesting issue of July 17 is an account of the political wire-pulling by which Broussan gained his appointment as director of the Paris Opera House, "the condition described being accepted as a matter of course" by the public. That is not encouraging for government subsidization, especially in view of the corruption which other forms of governmental subsidization have introduced into our republican politics.

But it cannot be denied that music has a wholly insufficient support in the United States, and that a remedy must be found. The full attendance at all good music shown in the top galleries demonstrates that it is not for lack of popular appreciation that fine performances lack popular support. The fact is that the great musical public (as Oscar Hammerstein shows elsewhere in the same issue) cannot afford to pay a fair price for what it so desperately needs. Consequently, men and women who would gladly pay for good seats if they could have to stand in a hot and crowded "peanut gallery" on account of its low price. Is it not clear that the only relief that art and artists will find must be in raising the financial condition of the people?

This can be done, I think, only in the way that the English budget so timidly but so revolutionarily begins, by taking for public use the huge values of the land, "the unearned increment" (or increase) of John Stuart Mill.

This will on the one hand leave to the producers with hand and brain the amount now taken in indirect and in direct taxation, now amounting to over one-third of their entire earnings. (See Thomas G. Shearman's "Natural Taxation.")

It will, on the other hand, open up to the people the boundless resources of the earth and so enable them to earn enough to pay for their music, as well as for other physical and spiritual necessities.

For by labor, manual or mental, the earth, and the earth alone, yields to us every form of wealth. When this is taken away in taxation it is a poor remedy to tax the poor

again in order to subsidize anything. For the poor pay almost all the taxes now indirectly. (See Commissioner Purdy's "Burdens of Local Taxation and Who Bear Them.") And they are so bitterly poor now that they cannot pay properly for their music.

And they are kept poor and daily being made poorer by the increasing weight of taxation, mainly indirect, and by the daily increasing monopoly of the one source of wealth, the land, including the railroads, forests and mines.

If we are to have a well-to-do public, able to support Art and with sufficient energy left to learn to appreciate it, instead of Altschuler's audience, "so exhausted from the nerve-racking hours of their working or even playing day that they are really unfit to listen to music," we must secure to the people their full earnings by transferring the burden of taxation from the workers to the value of the land.

I am yours sincerely, BOLTON HALL.

Italy's Operatic Shortcomings

GENEVA, July 30, 1909.

To the Editor of MUSICAL AMERICA:

Summer has descended on Milan, and all its inhabitants that can do so have fled to cooler places—lakes, mountains and springs—to recuperate and to fit themselves for the labors of another Winter season, while the streets and the "galleria" are quite deserted.

There seems to be a wonderful lack of new, fresh voices in Italy at present. Formerly there were always a number of promising voices from which an agent could select a few to be trained on speculation; some would fall by the way, but if he were a good judge, the two or three who succeeded would amply repay him for all risks.

At present it is not so, and the question is being asked, What is the cause of this remarkable change? The Conservatory of Milan can point to no famous singer among her recent pupils, and that of Naples is no more fortunate, while both have been most successful in composers and instrumentalists.

Lately while discussing this fact with several musicians a savant, who has given much time and thought to this subject, advanced this theory: It is seldom that a great or even good singer comes from a

city, but often from the lower classes in the country. It would seem that the first requisite for a "voice" is that one should breathe constantly fresh, pure air. My friend insists that the custom which is steadily increasing all over the world of abandoning the country and flocking into cities is killing out good voices, just at the time when there is the greatest demand for them.

The constant pall of smoke that hangs over large cities, containing such a large percentage of acid—in a thick fog one can often taste it—is as detrimental to the throat, with its delicate cords, as it is to Westminster Abbey, London—and everyone knows that there the solid stone is being disintegrated, and that various chemical experiments are being made—so far in vain—to stop the destruction of this venerable pile.

All lovers of the opera should feel grateful to the Pope for the stand he has taken with regard to "moving pictures," which were rapidly closing opera houses all over Italy. These cinematographs were not only giving high-spiced views of murders, thefts and other criminal acts until the beholder's jaded appetite rebelled at all clean and wholesome subjects, but they were also accustoming Italian ears to the raucous nasal tones of second and third-rate phonographs.

In short, they have done and are doing no end of harm to both the moral and artistic nature of Italians, and it is possible that the action of the Pope in forbidding all priests to attend such performances may tend to the opening once more of many of the smaller opera houses now closed.

I see that Tetrazzini compares most unfavorably the way in which operas are put on the stage in London with even small Italian towns. It is many years since this

distinguished artist sang in Italy—times may have changed for the worse or distance may lend her rose-colored glasses to view the past, but I can assure her at present the glories before or behind the scenes are not overpowering.

When a successful prima donna tells of wearing gaiters above her knees on the stage, trying to keep her feet warm; when a popular tenor reports going to change his dress for the second act, and finding the costume, which was hanging on the wall, pre-empted by a large and vigorous company, or dressing in a dark closet, 4x6, next to the furnace, and emerging dripping with perspiration on an icy stage, with the result that he could not utter a note the next day; when one hears such tales day in and day out—one can't help thinking most singers would prefer the discomforts of England and America to those of Italy.

EMIL BRIDGES.

A Compliment from Los Angeles

LOS ANGELES, Aug. 7, 1909.

To the Editor of MUSICAL AMERICA:

In sending you the renewal of my subscription to MUSICAL AMERICA I wish to compliment you on the great work that is being done by your paper in behalf of music and the musical profession in general.

Yours truly,

PIETRO BUZZI,

Director Verdi School of Singing.

The low ebb of London's interest in the Mozart operas is indicated by the fact that during the recent Covent Garden season but two performances were given of "Don Giovanni," the only one included in the repertoire.

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Albert Spalding, on Jersey Coast, Is Busy Enlarging His Repertoire

Distinguished American Violinist Will Spend Next Season Playing in Europe—The Musical Atmosphere of His Home

A young artist who is coming to be regarded as a representative type of the kind of artist America is producing is the violinist, Albert Spalding. Beginning his work in America, almost unknown as he was at the beginning of last season, his persistence and ability carried him to the front with sureness and rapidity. Critics

genuine and beautiful home atmosphere in the Spalding household, which numbers the parents of the violinist, a brother, and both the paternal and maternal grandmothers.

Although Mr. Spalding practices several hours each day, the Summer days are in the main given to sports, of which swimming and motoring are the most popular. Mr. Spalding is working hard mornings at the Brahms and Joachim concertos. The latter is not often heard, and is a work of higher artistic quality than one usually expects to find in compositions of violinists, which are notoriously deficient in the more substantial qualities of creative musical art. The Joachim concerto is highly interesting, with a strong touch of Hungarian quality, and rivets the attention throughout. By the end of the season Mr. Spalding will have mastered it to the point where he will be able to give it a thoroughly adequate and spirited interpretation.

There is in Mr. Spalding's life and in his appearance and manner no trace whatsoever of the eccentricities affected by, or natural to, many artists. The perfectly natural American life which he has lived, even in Italy, has produced in Mr. Spalding the type of artist that must eventually lead in American life—the artist for whom no apologies are to be made on the score of artistic temperament or eccentricities. His art has the exuberant quality of the boyishness which is one of his marked traits, and has at the same time the gravity of an earnest and the sweetness of a gentle nature.

Italian life and experience have produced its effect on the Spalding household, but without giving one any impression of outweighing its Americanism. Italian paintings and fine old Florentine plates and vases, in quaint yellows and blues, adorn the house, but in architecture and arrangement the American idea prevails throughout. There are beautiful gardens about the house, where both flowers and vegetables are grown. In the evenings there is often the *hausmusik* which is so much a part of German life, and which must become more and more a part of American as the love of music grows among the people. Albert Spalding's brother Boardman is a good cellist, and Señor Buitrago, who has recently been a guest of the house, and is an old friend of the MacDowell family, is a good viola player.

Mrs. Spalding, the violinist's mother, is an excellent pianist, and with this quartet works of Mozart, Haydn and Beethoven are heard and enjoyed, not only by the players but by the other members of the family and their guests.

Albert Spalding's ability on the violin became very pronounced while pursuing regular studies in Italy, at an early age, and his teacher suggested that he should try for an examination in Bologna. This examination he passed at the age of fourteen with high honors, and his progress has

been rapid ever since, his art having met with great success in many of the European capitals. He will spend the coming Winter abroad, in France and Italy, in which countries a number of concerts have already been arranged for him.

All who had the opportunity of following his development last year, and of enjoying his thoughtful and beautiful readings of the Beethoven, Brahms and other sonatas, will watch with eagerness for his return to America. A. F.

ULRICH PREDICTS TRIUMPH

Baltimore Opera Fund Grows and Manager Is Jubilant

BALTIMORE, Aug. 16.—Dr. A. R. L. Dohme, chairman of the committee appointed to procure the \$100,000 guarantee fund in connection with the proposed grand opera season in Baltimore this winter, predicts that by September 1 the required amount to insure the twenty performances will have been subscribed. The fund now amounts to over \$80,000.

Manager Ulrich, who arrived in New York from Europe, Sunday, is expected in Baltimore in a few days after conferring with the management of the Metropolitan Opera House concerning the proposed changes at the Lyric. To the Baltimore *News* correspondent in New York, Mr. Ulrich said: "We are going to have a regular season of opera in Baltimore this year, something Baltimore has never had before. I firmly believe that the Fridays of grand opera in Baltimore will be a succession of triumphs, in an artistic and financial sense. The people of Baltimore and environs have shown much enthusiasm in the venture and there is not the slightest doubt but that the project will be a great success." W. J. R.

Harry Montandon Smith, choir director and basso of the First Presbyterian Church, Baltimore, was the soloist at the Sunday night concert at the Mount Holly Inn. He was accompanied by his daughter, Marie Smith. Director Cook's orchestra played the "Poet and Peasant" overture and selections from "Samson and Delilah" and "Rienzi."

Strauss's "Salome" is to have its first performances in Madrid next season. Walter Rabl, of Munich, will conduct.

Joan Manén, the Spanish violinist, has been writing an opera libretto entitled "The Way to the Sun" this Summer.

A NEW ZITTERBART COMPOSITION PLAYED

Pittsburg's Veteran Musician Honored at Concert of Local Festival Orchestra

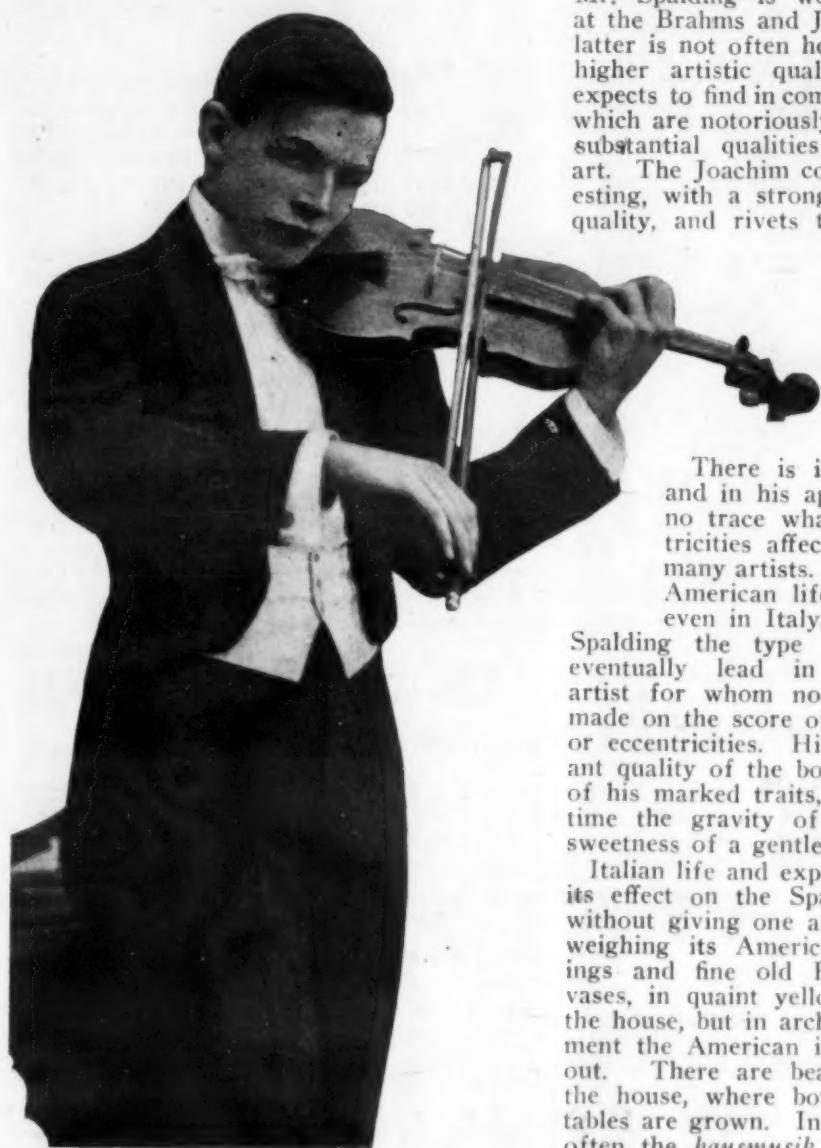
PITTSBURG, PA., Aug. 16.—Professor Fidelis Zitterbart was given a remarkable ovation last Friday night, when the Pittsburg Festival Orchestra gave the veteran composer's overture, "Iago," its first performance. Most of the musicians and music lovers of the city were present. So pronounced were they in their approval of the Pittsburg's work that Professor Zitterbart was compelled to go forward to the platform and bow his acknowledgment.

As was stated in MUSICAL AMERICA recently, Professor Zitterbart has hundreds of numbers of his own composition that have never been played, and "Iago" was among them. He spends most of his time writing music. The new overture embodies some beautiful and striking themes which were splendidly brought out by the orchestra.

"Iago" is virile, impressive and full of originality, its lyric beauty being its dominant characteristic. The work is scored for full orchestra and the rendering of it under the baton of Carl Beinharter was satisfying, regardless of the fact that the partition had to be altered to conform to the strength of the festival orchestra.

A joyous number also was given in the rendition of a pretty symphonic poem by Samuel Protheroe, of Chicago. The festival orchestra will close its season August 24. On that night and the preceding one the orchestra will play for Ben Greet and his company the music of "A Midsummer Night's Dream" and Sir Arthur Sullivan's score, "The Tempest." Mrs. Lou Wall Moore and Grace Kahler will be the soloists.

M. A. Jones, Pittsburg basso, achieved a splendid success as the soloist at one of last week's concerts, his rendition of "King Charles," by White, being greatly enjoyed. Mr. Jones will return to Chicago the last of this month to take up recital work for the Winter and to study for grand opera, in which he has won considerable recognition. He is a student at the Chicago Musical College. E. C. S.



ALBERT SPALDING

who passed him by at the beginning, as a young man with some ability, were inclined to take him much more seriously at the end of the season, when he had shown what he could do with the sonatas and other big works of great masters. His gain in assurance and artistic finish was noticeable during the course of the season, and when he begins to play in America again it will be as one who has already laid the foundations of a substantial reputation.

Mr. Spalding is spending the Summer at the home of his parents, at Monmouth Beach, N. J. He has just approached his majority, and his life is the simple and natural one of an American youth, and of the artist, whose life is as normal as other persons. His parents have two homes, one being in Florence, Italy. There is a

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MARISKA-ALDRICH IN CONCERT AND OPERA

Mme. Mariska-Aldrich, the former Manhattan Opera star, who arrived on the *Rhyndam* last week, looking the picture of health, left on Thursday for a month's vacation in Maine, to be spent with her children.

While abroad Mme. Aldrich sang at the homes of many prominent personages in Paris and London, and was received with the greatest enthusiasm. Her success in this direction reached the ears of Otto Kahn and Giulio Gatti-Casazza, of the Metropolitan Opera House, who sought an audience with the popular young artist, and after hearing her in London and again in Paris closed a contract with her for two years, her season in each year to begin with January 1, thus enabling her to fulfill the desire which she has had for engaging in concert work.

She is also assured of certain rôles in her repertoire such as she has as yet had no opportunity to appear in. It was this failure to receive rôles which she considered best suited to her, so rumor says, that led to her severing her connection with the Manhattan. It was, however, more the fault of the repertoire, rather than with Mr. Hammerstein, that this condition existed.

It is understood that the relations of the artist with her former impresario continue most cordial, and that his esteem for her, both as a prima donna and personally, are as great as ever. Her bookings for concert engagements are already large. The Wolfsohn Bureau expects to keep her time well occupied until the opening of the next year.

With the exception of two years' study

in Paris and London, her musical education has been secured in this country. She studied abroad with Alfred Giraudet, the teacher of Renaud, Glibert, Edyth Walker and other famous singers. He recognized her genius at once and gave her a finishing course in preparation for the place in the operatic world which he was sure would be hers.

Her voice is a rich mezzo-soprano, and among the rôles in which she has been heard are: *Lola* in "Cavalleria Rusticana," *Maddeline* in "Rigoletto," *Ulrica* in "The Masque Ball," *Urbano* in "Huguenots" and *Niklausse* in "Contes Hoffman." Her voice is full, mellow and remarkably sweet, and she sings with facility and expression.

Mme. Aldrich is a fine type of that class of American women whose domestic life is ideal, and yet believes that the obligation rests upon all to make the most of their natural talents. This young woman—she is still much under thirty—with two beautiful children to whom she is ardently devoted, divides her allegiance to her family with the cause of operating art.

Three years ago her babies and her home occupied all of her time, with nothing further from her thoughts than a career in grand opera.

She speaks four languages and sings in six, and is modest withal. Her chief charm, however, and that of which her friends love to speak, is her simplicity of manner, absolutely unaffected by her successes.

American born, but of noble Hungarian blood, Mme. Aldrich created great interest in her first season's work before the musical critics of New York, Philadelphia

and Buffalo (the only American cities in which she has thus far appeared).

Saint-Saëns, after hearing her a number of times, declared that her voice and personal charms stamped her as the ideal *Dalila*, and Giraudet said of her that in his forty years' experience in opera and as a teacher she gave greater promise than any of his old pupils, many of whom have become famous on the operatic stage.

Mme. Mariska-Aldrich comes from Paris and London this season, fresh from laurels won in some of the prominent drawing rooms of both capitals. She sang with Mr. Henschel in the homes of Earl and Countess Somerset, the particular friends of His Majesty King Edward, and in the beautiful home of Sir Alma Tadema, the great painter. Her singing at the home of Mrs. Ronalds, with Mme. Nordica, aroused the greatest enthusiasm, and her successes in the drawing rooms of Mrs. Moschelles, Sir Palo Tosti, Sir Felix and Lady Semon and others were not less important. Sir Felix (the King's physician) accompanied Mme. Aldrich at the piano in her singing of a song, composed for the occasion, at the farewell dinner given for him by his colleagues, and Tosti paid her a similar compliment when she sang some of his compositions on another occasion. In Paris, at the salons of Mme. Caron, Mme. Borsch and others her successes were equally pronounced.

PADEREWSKI ENTERTAINS

Musical Celebrities Attend Lawn Party Given by Pianist in Switzerland

MORGES, SWITZERLAND, Aug. 5.—Ignace Paderewski and his wife gave a lawn party to their friends at their home in Morges on the occasion of Mr. Paderewski's name-day, July 31. There were fireworks and music out-of-doors, and charades, tableaux, dancing and informal music indoors.

Among the guests were Professor and Mme. Sembrich-Stenzel, Mr. and Mrs. Josef Hofmann, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. Henry Eames, Mrs. David J. Hill (wife of the United States Ambassador at Berlin), Francis Rogers, Sigismund Stojowski, Frank La Farge and Messrs. W. Adlington and L. G. Sharpe, the English managers.

A gala performance of Smetana's "Dalibor" is to be given in Prague in the Autumn in aid of the Smetana Monument Fund. Noted Bohemian artists including Emmy Destinn, Carl Burrian, his brother Emil Burrian and Otto Marák have offered their services.

Alessandro Bonci, the tenor, is to sing in Vienna at the People's Opera in September.

LAMBARDI'S OPERA CO.

OFF FOR CENTRAL AMERICA

Impresario Will Bring a New Troupe to This Country Next Season—New Orleans to Hear It

NEW ORLEANS, LA., Aug. 14.—Signor Mario Lambardi, the impresario of the Italian grand opera troupe that is to give a season in Guatemala City, left Tuesday on board the steamship *Cartago*. Mr. Lambardi said that his company has been thoroughly reorganized for the coming season, and that he has artists of the highest merit and of international reputation. Some of the popular singers who were in this city last year have quit, after a season of well-earned laurels in New Orleans and Guatemala, and are enjoying rest in their respective villas in Italy. Mme. Ferrabini, Mme. Padovini and others who were acclaimed by the music lovers in New Orleans, San Francisco and other Western cities, have not yet signed with other companies, but are taking vacations.

The new troupe will leave Milan, Italy, on September 16, and will reach New Orleans en route to Guatemala City on or about October 20. The season in Central America will last about two months, and then the troupe will come to this city and put up a brief season at the Tulane Theater.

Signor Lambardi is one of the veteran and expert impresarios known the world over for his successful tours, and he believes that the Guatemalan trip will prove eminently satisfactory.

"Coming to New Orleans in January, 1910," remarked Signor Lambardi, "I am sure of excellent reception. When I was here last the public was very kind and generous, and I look to a repetition of the favors shown me then by the music lovers of your beautiful city."

Chris Anderson Back from Europe

Chris Anderson, the Southern baritone, who has been connected with the Chicago Conservatory of Music for a number of years, has just returned from Europe, where he coached in Berlin with Gustav Friedrich, and afterward made a trip through Southern Germany and France, and did some mountain climbing in Switzerland. Mr. Anderson is to make an extended concert tour this season under the management of R. E. Johnston. His voice is baritone, with a range from low F to high A flat.

Hugo Becker, who is now one of Germany's foremost cellists, has been appointed to the staff of the Royal High School of Music in Charlottenburg-Berlin, as the late Robert Hausmann's successor.

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MINNÉ SCALAR IN PARIS OPERA DEBUT

Maine Girl Adds to Her Triumphs
by Appearance in "Les
Huguenots"

PARIS, Aug. 10.—Minnie Plummer (Minné Scalar), the Rockport, Me., girl who has already won distinction in opera in Europe, has again come into favor through her recent début at the Paris Opera.

The performance, "Les Huguenots," was the final one of the season at the opera, and the famous theater was crowded. Nearly all the representatives of fashionable French society still lingering in Paris were there, but American tourists were in the majority, and by their enthusiasm did much to contribute to Miss Scalar's success.

Not for some years now has an American singer made her début at the Opera House, Miss Scalar being the first to appear since the opera has been under the management of Messager and Broussan.

Although Miss Scalar had never sung in Paris before, her reputation had preceded her from The Hague, where she has been singing for three years. It was when she first sang *Elsa* at The Hague that she gained the strong friendship of Van Dyck, the tenor. After the performance Van Dyck went to where she was standing with the company around her.

"You are a beautiful *Elsa*," he said.

But Miss Scalar was nervous (she had been on the stage only three months) and thought she had sung the part badly.

"Oh, no," she answered, and, in spite of herself, tears streamed down her face.

While the company looked on surprised at the new star's sudden sadness, Van Dyck caught her in his arms.

"You are a great *Elsa*," he said, brusquely, "and when I tell you so you can believe it."

Miss Scalar received her early training under Vannucini, in Florence, and afterward studied in Paris. She is tall and of striking appearance.

She will be heard at the opera here next season, and may sing later in America.

Every Violinist His Own Accompanist

"For some time I have been enjoying the music of a violin accompanied by a piano which I heard in a flat across the street," said a man who lives in an uptown apartment. "I naturally supposed that two persons were playing, but the other night I found out that I was mistaken. The windows were open and as I looked I saw that a man was sitting at a player-piano which he worked with his feet while he played the violin. Of course he couldn't get much expression on the piano, but it sounded pretty good to me."—New York Sun.

A new lyric episode in two acts, entitled "The Eve of Waterloo," music by Emile Nerini, has been accepted by the Isola Brothers for production at the Gaieté in Paris next season.

Janet Spencer with Old Friends at Beautiful Villa in France



Janet Spencer and a Group of Musical Friends at Pougues-les-Eaux, France.
Reading from Left to Right: Mme. Holtzman-Weymouth, Miss Bybee, Janet Spencer, Gail Gardner

Janet Spencer, the contralto, who reached New York on August 1 on the steamship *Rotterdam* in time to participate in the festival concert in Norfolk, Conn., on August 4, spent some time while abroad visiting Mme. Holtzman-Weymouth and Gail Gardner at the former's villa at Pougues-les-Eaux, France, where she met many former acquaintances and friends. During the latter part of Miss Spencer's trip the

singer stayed in London, where she spent some time in working up some new songs for the coming concert season, and also booked two recitals in Bechstein Hall for next Spring. She also visited the Continent and had an enjoyable motor trip through a part of France, besides studying in Paris.

The remaining vacation months will be spent by Miss Spencer in study and rest at her mother's Summer home at Allston, Mass., and in camp in Maine.

New Orleans Season of French Opera

NEW ORLEANS, LA., Aug. 16.—George Pollock, local representative for Jules Layolle, the new opera impresario now in France securing his troupe, reports that, contrary to custom, the French Opera will open in early November, instead of a month later, as heretofore. Mr. Pollock seems pleased at the support Mr. Layolle is receiving, and is confident that the troupe will be one of the very best heard here in years. A very welcome innovation will be the importation of an entirely new chorus to replace the local one, which has become too familiar to opera habitués. H. L.

Baltimore Singers Elect Delegates

BALTIMORE, Aug. 16.—The German United Singers of Baltimore have elected the following delegates to the Northeastern Sängerbund: Henry Thomas, George Lefert, George Himmelheber, Herman Micklich and A. A. Mogge. Henry L. Wienefeld and Louis Whender were elected alternates. W. J. R.

Lutheran Choirs in Tri-State Meeting

LA CROSSE, Wis., Aug. 16.—Lutheran church choirs from Iowa, Minnesota and Wisconsin attended the big sängerfest held at Coon Valley, Wis., last week. Some 200 singers, beside a large number of visitors, were present. The chorus work was the feature of the program. H. N. S.

Guy d'Hardelot, the song-writer, says she cannot write for money. She would rather have "an inch of personality than yards of technical knowledge."

Both Luisa Tetrazzini and Emmy Destinn have been re-engaged for the Covent Garden season next Spring and Summer.

MAINE FESTIVAL TO HAVE GREAT ARTISTS

Geraldine Farrar, Jeanne Jomelli
and Mme. Langendorff to Ap-
pear at Fall Concerts

PORTLAND, ME., Aug. 16.—During the twelve years of existence of the Maine Festivals, a great prima donna has appeared at each series, assisted by a number of other well-known singers. This year will furnish a departure from the usual routine in that three great artists will appear without in any way lessening the number of other singers on the program. W. R. Chapman will direct the concerts.

At the opening concert of the Western Festival in Bangor, Me., on Thursday evening, October 7, Mme. Jomelli will be heard, assisted by Reinold Werrenrath. Four great choruses from Sir Edward Elgar's works will be given: "The Banner of St. George," "King Olaf," "The Dream of Gerontius" and "The Light of Life," being the compositions from which the excerpts are taken.

The second night will present Mme. Frieda Langendorff, assisted by Mrs. Jessie Nash-Stover. The chorus will perform "The Song of Promise," by the late Prof. John K. Paine, who was a native of Portland.

On the third night Geraldine Farrar will make her first appearance in Maine, and Messrs. Gunster and Werrenrath will be the other singers on the program. They will assist the chorus in the finale of the third act of "Parsifal."

The festival matinees will be two in number and will be diverse in character. The first will be an orchestral and solo program, Messrs. Gunster and Werrenrath, soloists, while the second will be devoted to a celebration of the centenary of Felix Mendelssohn. There will be renditions of his "Hymn of Praise," and the "Ruy Blas" and "Midsummer Night's Dream" overtures. Mrs. Stover, Miss Hawes and Mr. Kennedy will appear.

The chorus has devoted the entire Winter to the study of the various numbers to be rendered and is in fine shape, promising the best singing of any of the concerts up to this time. The orchestra will be composed of men from the Metropolitan and Manhattan Opera Houses.

M. B.

Natalie Janotha, the Polish pianist, who has lived for many years in London, has always taken her favorite cat around with her on her tours, no matter how long the journeys. Her love for animals is her special hobby.

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A black and white photograph of four people standing in shallow water under a long wooden pier. From left to right: a man in a dark t-shirt with arms crossed, a woman in a dark dress, a man in a dark t-shirt, and a woman in a dark dress. The pier extends into the background over the water.

ATLANTIC CITY, N. J., Aug. 16.—Perley Dunn Aldrich, the Philadelphia teacher of singing, is spending the Summer at Ventnor, where a number of his pupils have joined him. The accompanying snapshot shows, reading from left to right, M. D. McNeill, director of the Pine Bluff School of Music, Pine Bluff, Ark.; Jennie Ensinger, teacher of voice at Fort Loudown Seminary, Winchester, Va.; Mr. Aldrich and Mrs. Aldrich.

COLORADO SPRINGS, COL., Aug. 13.—A unique feature of last week's musical events was the society vaudeville and lawn fête, given for a charitable cause, at the home of Miss Maynard, on Cascade avenue, which served to present several prominent musicians in a new guise. Wilhelm Schmidt, the pianist and teacher, was an example of lost identity in a character

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NEGOTIATING TO GIVE D'ERLANGER'S "TESS" A NEW YORK PRODUCTION

Opera Which Was So Successfully Presented at Covent Garden Has Aroused Much Interest—Boston Girl Took One of the Leading Roles—A Tragic Setting for Composer's Effective Music

LONDON, Aug. 10.—America should take especial interest in the successful production this season at Covent Garden of Baron Frederic d'Erlanger's opera, "Tess," for the composer's mother was an American. Mr. d'Erlanger himself is decidedly cosmopolitan. His father, a German, married Miss Slidell, of New Orleans, whose father was of Civil War fame. The son, the subject of this article, was educated chiefly in France, and is now a naturalized British subject.

This cosmopolitanism was also marked in his musical education, which was acquired chiefly from a German-Russian living in Paris. Hence he could not be accused of the one-sidedness which often characterizes those educated entirely in one school.

Baron d'Erlanger is an agreeable gentleman, speaking English like an Englishman and other languages with equal facility. He, although an enthusiastic musician, is a business man, so his composing is done in his leisure hours only, and they are none too many.

This accounts for the fact that he has visited America but once, and that twenty years ago.

"You should come over and see how we have improved since then," I said to him.

"I should like to, indeed," was the instant reply, "but it is so hard to find the time. If, however, my opera, 'Tess,' is given in America I shall certainly come over for the first performance."

"And is that decided upon?"

"Nothing definite has been decided in the matter, although there has been talk of it."

It is sixteen years since d'Erlanger wrote his first opera, "Jean de Saintre," which the composer speaks of now with scant affection. It was produced at Aix-les-Bains. In 1897 a second opera, "Inez Mendo," on a Spanish theme, was produced at Covent Garden, and met with favor.

But "Tess" has gone far ahead of the earlier works. This is only what could be expected, for its author, young as he is, has been studying and writing music for twenty years.

Although the orchestration of this his latest work is decidedly modern, d'Erlanger is not an apostle of the ultra-modern school. He frankly admits a love of melody, and declares that, in his opinion, the present school, which decries it and admits merely weird combinations of dissonances, will have but a short life. He firmly believes that melody will come into her own.

Asked if, in engaging the Italian librettist, Illica, to write the libretto of "Tess" from Thomas Hardy's famous novel, he had experienced much difficulty in explaining the story, distinctly English as it is to him, and preserving the local color, he smiled.

"Some people declare that I have not done so because I have made the characters in Italian. But I think to expect,



—By Permission of the Dover Street Studio, London.

Scene from D'Erlanger's "Tess" as Produced at Covent Garden. On the Left, Giovanni Zenatello; in the Center, Edith de Lys, and on the Right Emmy Destinn

as one critic suggested, to have a chorus sing in Wessex dialect would be as absurd as, to my mind, it would be to have them wear modern dress. I laid the scene of the opera one hundred years ago for this very reason, because I think modern costumes on the operatic stage are absolutely out of place and ridiculous."

The libretto of the opera does not end as does the novel. For artistic reasons Illica thought the tragic ending of the book unsuited to opera, and, it may be mentioned, Thomas Hardy himself expressed his agreement with the Italian's views. Thus, while following the first part of the story pretty closely, the opera ends with *Angel Clare's* discovery of *Tess's* past on their wedding night. To my mind, the best music of the opera is this last and fourth act, although some of the choruses, especially that of the dairy maids in the third act, are charmingly spontaneous. The earlier music allotted to *Tess*, although characteristic, is scarcely moving, but the last act is dramatic and thrilling.

The opera was charmingly mounted at Covent Garden. The first act, outside the D'Urbervilles' farmhouse at early morn, introduces *Tess* (Emmy Destinn) and her

young brother *Aby* (Edith de Lys). The parents (Gilbert and his wife, Mme. Lejeune) and *Torontion*, an old dealer, who tells of their pedigree, soon make their appearance, and, finally, *Angel Clare* (Zenatello), *Tess* and her girl friends have a May dance and bright folksong chorus. As in the book, the news of the death of the D'Urberville horse sends *Tess*, as maid, to the neighboring home of her newly discovered cousin, Alec D'Urberville, a wealthy landed proprietor.

The second act is laid outside his home, and this setting, too, was a charming presentment of an English country home, while Mario Sammarco, as the young squire, looked remarkably English, and availed himself fully of the brief opportunity afforded him by this one act in which he appears.

The third act, laid in the Talbothays dairy, is a setting for the lovemaking of *Tess* and *Angel Clare*, after the girl's father has promised to tell him of her unhappy affair with her cousin.

The concluding act opens with the chorus of young friends of the just-married lovers, as they are escorted to their new home, and it is bright and tuneful. The tragic

duet between the young couple as *Tess* discovers that her husband has been left in ignorance is decidedly impressive, and the departure of *Tess*, heart-broken, while all too late, *Angel Clare* tries to call her back, is a most dramatic close.

Zenatello and Destinn were admirably suited to their rôles. In fact, the whole cast was excellent, and the audience at the first performance was most enthusiastic in its appreciation of both opera and interpreters.

"Tess" was produced so late in the season (July 14) that but three performances were given, but it will probably be heard next season. First produced in Naples, fate seemed to conspire against it, for it was on the night before the terrible eruption of Vesuvius, which naturally put an end to opera for the time being.

In Milan last year, however, and in Genoa it met with favor from Italian audiences, and will be given next season in several other Continental countries, including Russia and Germany. With both the Metropolitan and Manhattan on the lookout for novelties after its London success, it should certainly cross the Atlantic before long.

ELISE LATHROP.

New Positions for Music Teachers

CHICAGO, Aug. 16.—The Clark Teachers' Agency announces these new assignments for music instructors:

Howard Goodsell, of Texas, has been ap-

pointed director of the School of Music of Valley City, N. Dak., to fill the position left vacant by Robert Carson; Marie White, as vocal teacher to the James Milligan University, at Decatur, Ill.; W. L. Fickstein, as musical director to the Leander College, at Toledo, Iowa.

"The Love Cure" Opens in Rochester

ROCHESTER, N. Y., Aug. 17.—Henry W. Savage produced his new Viennese operetta, "The Love Cure," at the Lyceum Theater to-night. Prominent in a cast of twenty are Charles J. Ross and Elgie Bowen. "The Love Cure" is a romantic operetta dealing with New York's theatrical life. Oliver Herford found his inspiration in Leo Stein and Karl Lindau's Viennese work, "Künstlerblut." The music is by Edmund Eysler. The performance was enthusiastically received.

Margaret Desmond, of Tacoma, made her debut in a recital given recently at the residence of her teacher, Mrs. Clara Mighell Lewis, before an audience of friends. Miss Desmond made a decidedly favorable impression in the presentation of a program of difficult masterpieces. She was assisted by George Desmond, violinist, and an instrumental trio.

Selma Kurz May Sue Metropolitan

VIENNA, Aug. 16.—Selma Kurz, the much-talked-of Viennese coloratura soprano, of the Court Opera, who, it was supposed, would prove an offset to the brilliancy of Mme. Tetrazzini, is much displeased over the apparently indefinite postponement of her engagement in New York by the Metropolitan directors. Her dis-

pleasure is said to be so extreme that she contemplates bringing suit for damages.

Mrs. Lucille Pollard Carrol, of Columbus, O., teacher of piano, will be in her studio in the Iroquois, on East Long street, by September 1. Mrs. Carroll is spending her vacation quietly in the country near Manchester, O.

MAUD

Symphony Orchestras Already Booked: The New York Philharmonic (two engagements) in New York and Brooklyn; the Theodore Thomas, in Chicago; the Minneapolis, in Minneapolis; the St. Louis, in St. Louis; Pittsburgh. (Others negotiating.)

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DR. FRANKLIN LAWSON AND HIS PUPILS

The accompanying snapshot shows Dr. Franklin Lawson, the New York tenor and vocal teacher, and his class of pupils en route for Europe on board the *George Washington*. Reading from left to right, seated: Helen Kloberg, soprano; Mrs. Fred Zipperlen, contralto, and Helen Carrington, soprano. From left to right, standing: Pauline Nürnberg, accompanist and assistant; Dr. Lawson, Franklin J. Keller, baritone, and Harold C. Howe, tenor. As has been Dr. Lawson's custom during the past Summers, he is coaching with Europe's great master, Frank King Clark, whom he

considers the brainiest of all vocal teachers. Besides having a lesson every day with their teacher and coaching every day with Miss Nürnberg, each member of the class gets a lesson once a week from Mr. Clark. With all these advantages of excellent study the pupils have ample time to enjoy the wonders of Paris and to attend the opera, etc. Mr. Clark's confidence in Dr. Lawson's ability is shown by the fact that during his absence on his annual vacation Dr. Lawson will remain in Paris as his representative, giving daily lessons in King Clark's famous studio.

Carasa Escapes Military Duty

SAN SEBASTIAN, SPAIN, Aug. 5.—Fred-erico de Carasa, the newly discovered Spanish tenor, sang at a recent concert here, Spain's Summer capital, given for the benefit of the wounded at Melilla and made a tremendous hit, being recalled twenty times. But the very success came near being his undoing. The newspapers praised him to the skies, which was well enough. But they also mentioned incidentally that he has been engaged to sing at the Manhattan Opera House in New York. This set the authorities to looking up the records and they found that Carasa had not performed the military service Spain demands of her able-bodied young men.

So the officials undertook to detain him. But he managed to get aboard a special steamer bound for Paris and escaped.

New Albany Chautauqua Has Good Musical Programs

NEW ALBANY, IND., Aug. 16.—One of the best events of the ten days' session was the appearance of the Hinshaw Grand Opera Quartet, of Chicago, in selections from "The Queen of Sheba," "Trovatore," "Pagliacci," "Martha," "Faust," "Rigoletto" and "Lucia."

The quartet was most enthusiastically received by an immense audience, and proved to be an excellent organization.

The Chicago Church Choir Company,

the Schubert Male Quartet, the Ohio Male Quartet and the Schildkret Hungarian Orchestra rounded out the best musical program ever heard at this popular Chautauqua. H. P.

LA SCALA MANAGERS PLAN ATTRACTIONS

Milan to Hear Seven Operas with Noted Artists, Principally from St. Petersburg

MILAN, Aug. 10.—Though the coming season of opera will not commence until some time after the 15th of December, the local papers are already publishing forecasts of the operas to be given and the artists to appear. While it has not been definitely decided whether seven or eight operas will be performed, it may be stated with authority that "Sonnambula," "Walküre," "Medea," "Rhea" and the "Damnation de Faust" will be presented. Though the new managers, Maestro Mirigardi and Maestro Vitali, have not as yet come to a decision, it may be said that "Don Carlos" and "Simon Boccanegra" will not be included in the program.

In "Die Walküre," Marianna Cherafsky, a good Russian artist, will take the title rôle. She has appeared in an extensive Wagner repertoire at the St. Petersburg opera. Rosina Storchio will participate in "Sonnambula" after some years' absence from La Scala. The baritone, De Luca, will sustain the chief part in the "Damnation de Faust." In addition to these, Signora Vitali, the tenor Bassi and the bass, De Angelis, will also sing. The ballet which has been selected is that by Pietro Micca. The leading danseuse will be Olga Presbrajensky, from the St. Petersburg opera. W. L.

Another Orchestra Engages Maud Powell

Another symphony orchestra has engaged Maud Powell, the violinist, as soloist for this season. This latest engagement, made by H. Godfrey Turner, her manager, was made possible only by Mme. Powell's arriving in Pittsburg at six o'clock on the evening of the concert which will be given by the Pittsburg Orchestra, under Emil Paur.

Isadora Duncan's Rivals Withdraw

CHICAGO, Aug. 14.—Young women of the Fine Arts Society of Oak Park, who are to appear in the Greek drama "The Ladies of Athens" August 28, have tried dancing in their bare feet and do not like it. So they gave it up.

They say the grass tickled their feet, and at rehearsals their giggles upset the orchestra.

MUSICAL "HIGH-BROWS" IN NOTABLE CONCERT

Blue Hill (Me.) Summer Colony Entertained by Kneisel, Krehbiel, Zach, Willeke and Others

BLUE HILL, ME., Aug. 16.—Blue Hill, which is the Summer home of Franz Kneisel, Horatio Parker, H. E. Krehbiel, Willem Willeke, of the Kneisel Quartet; Mr. and Mrs. Thomas Tapper, Max Zach and L. J. Bostelmann, heard a concert Friday night that was remarkable in many respects. The program wound up with a "Fantasia Domestica" that for advanced musical ideas made Richard Strauss's "Sinfonia Domestica" look like the proverbial thirty cents. It was composed, compiled, cribbed and compounded by Max Zach, Franz Kneisel and H. E. Krehbiel, who wrote the following analysis of the work:

FANTASIA DOMESTICA (BLEBIT SCHEN IN ALLE SECULA.)

If the gracious listeners be willing to oblige the official commentator let them hear in this music: (a) "Grandma's Wedding" (A. D. 1850); (b) "Sounds From the Garden and Nursery" (A. D. 1854); (c) "A Second Wedding" (circa 1880); (d) "Grandma's Dreams of Youth"; (e) "How Grandma Danced in Austria When She Was a Maid" (Landler).

Grandma told me all about it,
Told me so I could not doubt it,
How she danced, my grandma danced,
Long time ago.

(f) Finale: The old order remaining, there are prognostications for 1910.

Among the eminent musicians whose names appeared in the list of players in the orchestra were:

Willem Willeke, late solo violoncellist at the Royal Imperial Court Opera, Vienna, composer of "Mon Dernier Pensée, op. 1, celesta and rattle.

Franz Kneisel, member of the Dante Society, Italy, second prize for trumpet at the Conservatory at Bucharest, trumpet and triangle.

Horatio Parker, M.A., Mus. Doc. (Cantab.), professor of music at Yale University, trumpet and glockenspiel.

Henry Edward Krehbiel, M.A., chevalier of the National Order of the Legion of Honor, France; honorary member of the Beethoven Hausverein, Bonn; author of "How to Catch a Cod," etc., trumpet, glass-harmonika and harp.

A good sum was realized for the benefit of the Blue Hill Road Improvement Fund, which is the excuse for this annual outbreak.

Like a Sea Breeze in August

SEATTLE, Aug. 3, 1909.

To the Editor of MUSICAL AMERICA:
Your paper is as refreshing as a sea breeze in August. Yours sincerely,
H. B. Howe.

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NEW ORLEANS, Aug. 13.—Newcomb College, one of the leading Southern colleges for young women, has realized its long hope of the establishment of a conservatory of music. President Brandt V. B. Dixon has just returned from an extended tour in the United States and Canada in search of members for the faculty required for the institution, which opens its doors next October. The school will provide professional and special classes for the training of teachers for public school work.

Signor Giuseppe Ferrata, a nephew of Cardinal Ferrata, will be professor of piano and theory, and Professor L. R. Maxwell, of Boston, will teach voice and composition. Signor Ferrata, who is a pupil of Liszt, Sgambati and Terziani, comes highly recommended. He displayed unusual precocity at a very early age, and at fourteen won the scholarship at the Royal Academy of Music, Rome, graduating with the highest honors and receiving prizes for his musical compositions. He is a member of the Royal Philharmonic in Rome and member of the International Artistic Club there. Besides having been knighted by the King of Portugal with the Cross of the Royal and Military Portuguese Order, he has commendatory letters in the names of the Queen of Italy and the King of Belgium, and also one from Franz Liszt. Signor Ferrata's degree of Doctor of Music was conferred upon him by the Grand Conservatory of New York. He has the distinction of having won first honorable mention among 237 composers of all nationalities for a \$10,000 prize offered by E. Sonzogno, of Milan, for the best dramatic opera.

Professor Maxwell is a college graduate in addition to his musical attainments, and comes highly recommended also. For several years he has been studying the systems of teaching in Europe, particularly in England, Germany and France.

Ferdinand Dunkley is having a busy season in the West. Although gone for a rest, the organist has been giving recitals in many large cities.

Hanna Neuhauser, the young girl whose wonderful voice attracted considerable attention here last year, is again in this city, after a ten-month course under Juliani, of Paris. Miss Neuhauser and her mother will leave in a few days for Chicago, where the talented young singer will continue her vocal studies.

Victor Despommier, director of the Sat-



ANNA VON MILDENBURG
Wagner Singer Who May Be Heard in
New York Next Season

urday Morning Music Club, is spending the Summer in Canada. H. L.

THE OPERA FOLK IN PARIS

New Manhattan Basso Heard—Mary Garden and Renaud Resting

PARIS, Aug. 10.—Jean Vallier, Oscar Hammerstein's new basso, sang here at a recent musicale. He should be a valuable addition to the Manhattan company, being tall, handsome and having a sympathetic, fine, resonant voice. His interpretation of "The Two Grenadiers" reminded one of Pol Plançon's interpretation, but Vallier's had more virility.

Admirers of Maurice Renaud and Mary Garden have missed both artists lately at the Grand Opera of Paris. They have been in retirement, nursing their health preparatory to another trying season in America. Renaud's last appearance here, which he made to oblige the Opera management, strongly suggested the advisability of his taking a rest.

Andreas Dippel, having completed the cure at Carlsbad, is now at Madonna Di Campiglio.

Rawlins Cottenet, of the Opera directorate, is enjoying a holiday at Venice.

Otto Kahn, at last accounts, was still at Carlsbad.

Central Park Sunday Band Concert

The Seventh Regiment Band gave the following program at the Mall in Central Park, last Sunday:

Part I.—"Star-Spangled Banner"; festival march, "Pontificale"; overture, "Jubel"; angelus from "Scenes Pittoresques"; selection, "Romeo and Juliet"; cornet solo, "Bride of the Waves," S. Finkelstein.

Part II.—Menuet and barcarole from "Contes d'Hoffman"; rhapsodie, "Hongroise No. 2"; suite, "Foreign Lands"; Fire Spell and Wotans Love Song, "Die Walkure"; polonaise from "Mignon"; Dextology.

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VIENNA HEARS ONLY BAND MUSIC NOW

Dippel Engages Lucie Weidt, and
Anna von Mildeburg Is a
New York Possibility

VIENNA, Aug. 5.—At this season of the year music in Vienna is given over almost entirely into the hands of the military bands, which hold full sway in the different parks and restaurant-gardens of the town. It is not an unpleasant change from the crowded concert hall to a cool seat under a spreading horse chestnut tree, where one enjoys a glass of beer or a *mélange* to the strains of Strauss waltzes or selections from the latest Viennese operetta, played with a rhythm over which the Vienna musician seems to hold a copyright.

The principal event of the week in musical circles is the loss of Anna von Mildeburg from the Court Opera. Fräulein von Mildeburg is a big artist, vocally and dramatically, and has been for years one of the pillars of the opera here, confining her work of late principally to Wagnerian rôles.

This seems to leave another big fish in the pond for American operatic anglers, who are at present very busy with their lines in Europe, and opens up the possibility that New York may hear von Mildeburg in opera next season.

She remains until August 20 in Bayreuth, where she, as usual, enjoys great successes at the festival performances. At the end of the Bayreuth engagement she will be married to the German playwright, Hermann Bahr.

For next season von Mildeburg plans to appear in all the principal German cities in the rôles of *Isolda*, *Brünnhilde* and *Ortrud*.

In addition to Slezak, the New Yorkers will hear another member of the Vienna Court Opera at the Metropolitan next season. Dippel has recently completed arrangements with the dramatic soprano, Lucie Weidt, for a three months' appearance in New York. Miss Weidt will doubtless make a hit, as she is the possessor of a glorious voice, a splendid stage presence and much dramatic ability.

Dippel is also trying to induce the Viennese composer, Franz Léhar, to come to America and direct in person his new operetta, "Gypsy Love."

The Mozart Society (Mozarteum) in Salzburg, has made arrangements for an interesting operatic festival in that city next Summer for the benefit of the new Mozart House, which is to be erected there in honor of the great tone-poet. The operas "The Magic Flute" (in German) and "Don Giovanni" (in Italian) are each to be given three times from July 29 to August 6, 1910. The list of artists who are to take part is quite imposing, including among others the names of Farrar, Gadsby, Lehmann, Scotti and Slezak, with Mottl, Muck, von Schuch and Weingartner as conductors.

In addition to the operatic performances



LUCIE WEIDT
Vienna Opera Singer Engaged to Appear
at the Metropolitan Next Year

there will be six concerts, in which works of Mozart in all categories will be presented by big artists. The management hopes to secure the services of the celebrated Vienna Philharmonic Orchestra for the occasion.

Among the pianists Godowsky and Grünfeld are away on their vacations, the former in Gmunden, where he has a Summer class, including members of the Master School for Piano at the Vienna Conservatory.

Leschetizky is still in Vienna, and holds his classes regularly. He leaves during the early part of August for the Brionio Islands, off the coast of Istria, in the Adriatic.

EDWIN HUGHES.

CHICAGO SCHOOL TEACHERS

W. E. Zeuch to Succeed Clarence Dickinson, Who Goes to New York

CHICAGO, Aug. 16.—The new teachers at the Cosmopolitan School of Music, for the season 1909-1910, are announced as follows:

Piano—George G. Lewis, Clarence V. Nixon, Marie Schade, Anne Hulman, Blanche Strong and Lena G. Humphrey.

Vocal—Carl Voelker, Lucille Stevenson, Tewksbury, Elaine de Sellem and Sarah Sherman Maxon.

William E. Zeuch will have charge of the organ department, succeeding Clarence Dickinson, who goes to New York as director of the Mendelssohn Glee Club and organist of the Brick Presbyterian Church.

Helen M. Peacock will have charge of the harmony and composition classes.

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SCHUMANN-HEINK

A TENOR AND HIS FAMILY AT NARRAGANSETT



John Young, the well-known concert tenor, is shown in the accompanying photograph, with his family, at Narragansett Bay, where they are spending their vacation. Mr. Young declares that prospects for the several tours he is planning for next season are most promising.

"HIAWATHA" AT CHAUTAUQUA

Anglo-African Music Is the Important Feature of the Program of the Week—Director Hallam Praised

CHAUTAUQUA, N. Y., Aug. 17.—"Scenes from the Song of Hiawatha," by Samuel Coleridge-Taylor, was given in its entirety by the Chautauqua music forces under the direction of Alfred Hallam on Monday. Although composed some ten years ago, the work is still a novelty in this country. During the last half-century countless composers have attempted to give a musical setting to Longfellow's poem, but no one has succeeded in sustaining its merit as has Coleridge-Taylor. The musical reproduction of local Indian color is so happy and vivid that it is strange to discover that the composer has but once visited American soil and is an Anglo-African. He was born near London about thirty-five years ago, his father being a full-blooded African and his mother an Englishwoman.

This work is in cycle form, consisting of three parts. It was produced Monday in true festival style, the first part lasting from five to six and, after an intermission, the other two parts filling the remainder of the evening. Large audiences greeted with appreciative interest and enthusiasm each performance. Heartiest congratulations were extended to Director Hallam. The task was a great one and, notwithstanding the conscientious effort contributed by all participating, the unqualified success is due largely to his magnetic strength as a conductor. His conception of the work was of great breadth and inspiration. The orchestra responded to his baton with flexibility as to dynamics and tempo.

The first part, the melodious "Hiawatha's Wedding Feast," afforded the chorus especial opportunity for displaying its power. The volume was splendid, the male voices being more in evidence than usual. Throughout the entire work, the chorus maintained a high standard of excellence. Particularly beautiful was the invitation, "Sing to us, O Chibiabos, Sweetest of all Singers," sung without accompaniment. The wonderful love song, "Onaway, Awake, Beloved!" as sung by Alfred Shaw was a gem of lyric loveliness. His beautiful tenor shone of rarest quality against the background of muted strings, expressing exquisite feeling through the most refined art. The wedding guests departed as they came, to a call of magic clearness from the trumpet and flute.

The dramatic climax of the work is reached in Part II, "The Death of Minne-

haha." The baritone rôles, including that of *Hiawatha*, were most artistically done by Herbert Waterous. His voice is emotionally expressive and each phrase was impressed with tonal and dramatic dignity. Elizabeth Dodge took the soprano rôles, singing the words of *Minnehaha* most touchingly. Her conception was powerful, and her despairing call for *Hiawatha* was filled with tragic pathos. This entire portion of the cycle, with its descriptive choral and orchestral passages, contains deep sadness, and all felt its intense appeal.

In Part III, "The Departure of *Hiawatha*," particularly effective was the mocking by the chorus, representing the people, of *Jagoo's* tale of the great winged canoe with its white-painted warriors. With much dignity *Hiawatha* confirms the story by his own vision, and, after welcoming the white visitors, takes leave of his people. His departure to the "Land of the Hereafter" in the glory of the purple mists of sunset is described by the chorus and orchestra with great beauty and majesty. The final chord brought a great burst of applause from the delighted audience, and the chorus showered Conductor Hallam with many colored flowers as a token of their admiration and regard.

Chautauqua's resident organist, Henry B. Vincent, was heard in two enjoyable organ recitals during the week. Deserving mention were the numbers: Prelude in E Minor by Chaminade, a composition of considerable musical worth, and played with well-modulated effects; a Choral Prelude by Dubois, rendered in a scholarly manner; two popular numbers, Lemare's Andantino and the Schumann "Träumerei," appreciatively received, and Shelley's "Fanfare d'Orgue," displaying brilliancy and a good technique.

The last of the series of artists' instrumental recitals by Sol Marcossion and William H. Sherwood was given Tuesday afternoon. The program opened with the Brahms sonata in A Major for violin and piano, played with musicianly finish. The remaining numbers were chosen from the works of Chopin as a centenary tribute. Mr. Marcossion played a Nocturne, an Etude and a Waltz, transcribed for violin, with poetic and exquisite tonal color. He was skilfully accompanied by Mrs. Marcossion. The sonata, op. 35 (Chopin), met with ex-

cellent interpretation through the pianistic art of Mr. Sherwood. The Funeral March and the weird concluding movement were brought into strong contrast.

The mid-week concert was planned to suit the extremely popular taste. After a musicianly rendition of the Thomas overture, "Le Caid," by the Chautauqua Band, with H. B. Vincent as conductor, the large Mandolin Club played several pleasing numbers under the direction of Myron Bickford. Mr. Bickford appeared also in solos for mandolin and banjo, displaying technic and musical understanding most unusual on these instruments. The "Rosary" by Nevin was played as a concert solo by Charles Price with fine tone and repose.

The artists' vocal recital Thursday afternoon presented Frank Croxton in "Caesar's Lament" from Handel's "Scipio" and three old folk songs. His fine baritone delighted, as ever, with its richness and sympathy. Bach's "My Heart Ever Faithful," with violin obbligato by Mr. See, was artistically rendered by Marie Zimmerman, who displayed much musical character later in two modern groups. Charles Washburn's versatility and interpretative power was shown in Beethoven's "Creation Hymn," Pigott's "Mother o' Mine" and Shattuck's "Love Was True to Me."

By general request William H. Sherwood appeared in a supplementary piano recital on Friday afternoon. Beethoven's "Moonlight Sonata" was played with high skill and musicianship. A group of his own compositions were enthusiastically received. The concluding number, the "Polonaise" of Liszt, displayed a dazzling virtuosity.

The Mendelssohn musical numbers accompanying Bertha Kunz Baker's reading of the "Midsummer Night's Dream" furnished one of the most unique and pleasing entertainments of the week. Mrs. Baker charmed by her intelligent interpretation of this ever-popular Shakespearean comedy, and evidenced strong dramatic power throughout. Her portrayal of *Bottom* and the other "hard-working men of Athens, who never labored in their minds before" was especially good.

Of striking fitness throughout is the Mendelssohn music, considered by many this composer's master instrumental work. One was drawn into the magical atmosphere of the fairy world by the wonderful overture as played by the orchestra, under the direction of Alfred Hallam. Of the same enchanting spirit was the scherzo which followed. "Ye Spotted Snakes," for ladies' voices, also included in the fairy group, was sung with admirable lightness and delicacy, the honors being divided between the chorus and the soloists, Miss Dodge and Miss Harvard.

The intermezzo for orchestra, depicting the flight of the lovers, was rudely interrupted by the failure of the electric lights. After a moment's darkness and silence with Mrs. Baker's apt explanation, "This is program music—lost in the woods!" the number was successfully concluded. The nocturne was one of the most beautiful numbers of the evening, the solo for French horn being played by L. B. Dana with placid, noble tone. The stirring Wedding March, so descriptive of the joyous outcome of the fairy sport, and seeming to embody the dignity of Greek life as well as the freedom of the woods, was excellently rendered.

The comical "Dance of the Clowns" and the mock Funeral March afforded much amusement, while the concluding ladies' chorus, with its reminiscence of the "Dream," formed a background for Puck's reluctant farewell.

The combining of reading and music always presents added difficulty, and both Mrs. Baker and Conductor Hallam are to be commended for their artistic adaptability.

Fred Lennox, a Boston tenor, has signed a contract as head of the voice department of the School of Fine Arts at the University of Oklahoma, in Norman, Okla.

BOSTON OPERA CO. TO TOUR

Metropolitan-Boston Agreement Proves to Be of Great Value to Latter

BOSTON, Aug. 17.—It is announced that for five weeks, beginning January 3 and ending February 5, the Boston Opera Company will go on tour, appearing in the principal cities of the Middle West. The longest engagement will be in Chicago and the rest of the time will be divided among the various larger cities. It is also expected that another trip, a post-season tour, will be made.

Owing to the agreement between the management of the Boston Opera and that of the Metropolitan Opera, of New York, whereby artists are to be exchanged and whereby an artist making a contract with one house can also get one with the other, great prestige has been given the Boston company, even before it has given a performance. This connection is expected to have great influence in convincing the general public of the high artistic standing of Director Russell's company.

Official Announcement That "Poia" Has Been Accepted

BERLIN, Aug. 14.—General Director Von Hülsen, of the Royal Opera, has taken cognizance of the recent reports denying that Arthur Nevin's opera, "Poia," had been accepted by the opera house management. He has issued a statement explicitly affirming that the work will be presented.

Prof. Sanford's Condition Serious

The condition of Prof. Samuel S. Sanford, former head of the Yale University School of Music, was reported as very serious on Wednesday. He has been brought from his yacht on Long Island Sound to his son's home in New York.



Julien François Leprestre

Julien François Leprestre, who had been since 1894 a tenor in the company of the Opéra Comique, died on Tuesday of last week in Paris. He had created many important rôles there since he first sang *Des Grieux* in "Manon." He was born in Paris on April 27, 1864. He studied at the Conservatoire, appeared first at Rouen, later went to the Théâtre de la Monnaie in Brussels and then to the Opéra Comique, where he remained until the time of his death. He created important rôles in "La Vivandière" and other novelties produced during his connection with the house. He had sung at but three theaters during his career.

John S. Fuller

PITTSBURG, Aug. 16.—John S. Fuller, aged seventy-four, a well-known musician, died last week at Washington, Pa., at the home of his son-in-law, Rev. C. W. Fletcher. Besides his daughter, Mrs. Fletcher, his wife, who was Sarah M. Brayton, of Albany, N. Y., survives. Mr. Fuller was born in Madison County, N. Y., was educated at Colgate University, and for ten years was organist of the First Baptist Church of Albany. Then he went West and took charge of the choir of music in Knox College and Seminary, Galesburg, Ill., where he lived until 1879, when he removed to Bloomington, Ill., and later to Chicago. At Chicago Mr. Fuller was organist for several churches during his fifteen years' residence. In 1899 he gave up active work.

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HERBERT FINDS PHILA. VERY MUSICAL

Director and Composer Pays High Tribute to City's Appreciation—
News of the Local Musicians

PHILADELPHIA, Aug. 16.—Victor Herbert, who closed a successful season at Willow Grove last Saturday evening, paid high tribute to the good taste of the music-lovers of this city. He declared that the demand here for the classical compositions exceeds that in any other city in this country.

"The regard of Philadelphians for the best and highest in music is a fact recognized and appreciated by musicians all over the United States," declared the composer. "While here my daily mail has contained scores of requests for classic and operatic compositions. Since my first season at Willow Grove I have noted a rapid development in the public's musical taste, and I have selected my programs accordingly.

So eager are Philadelphians to hear the best music that hundreds have refused to leave their seats during the intermissions for fear that they might lose an opportunity to hear to good advantage."

Particularly interesting programs were rendered by Victor Herbert's orchestra at the afternoon and evening closing performances, and he was forced to acknowledge encore after encore, which must have made him feel that he had filled an engagement that had thoroughly delighted his thousands of admirers. The selections included many of the most popular works of the old masters and a number of Mr. Herbert's own compositions.

Isabel R. Buchanan, soprano soloist of the First Baptist Church, has undergone an operation for appendicitis, from which she is recovering.

Morris H. Ware, former baritone soloist of Chambers-Wylie Memorial Presbyterian Church, has been engaged as soloist at the First Baptist Church from September 1, to succeed Edwin Evans.

Frederick Maxson, organist of the First Baptist Church, is spending his vacation with his family at Neshanic, N. J. His son, Raymond Maxson, organist of Calvary P. E. Church, Germantown, is also at Neshanic.

N. Reid Eichelberger, contralto soloist and vocal teacher, of this city, who opened a Summer school for voice culture in Albany, N. Y., will continue her work here during the Fall and Winter. She is spending this week with her sister, Mrs. F. Sidney Hayward, Govans, Baltimore County, Maryland.

Thomas Hilton Turvey and his wife, both well-known composers of this city, have left for a six weeks' tour of British Columbia, the Canadian Rockies and Seattle. Mr. Turvey has published songs here and abroad and his wife, Carol Hilton Turvey, has five songs at present making a success in London and New York.

Last Thursday evening Gaul's "Holy City" was rendered in Ocean City, N. J., by a chorus composed of Summer visitors under the direction of George B. C. Thomas, of Philadelphia. The soloists were Abbie Keeley, soprano; Virginia Bislee, contralto; Nicholas Douthy, tenor; G. Russell Straus, baritone. The pianists were Walter St. Clare Knodle and Anna W. James. The production was accompanied by two pianos, and was excellently interpreted. The soloists are all well-known

artists of this city. It was the introduction in Ocean City of similar work successfully conducted during the Summer at Ocean Grove.

The First Regiment Band opened a week's engagement of daily performances at Woodside Park last Saturday afternoon and evening. Ada Frances Piersol, a soprano soloist, is singing at each concert.

Anthony D. McNichol, tenor, was soloist one evening last week with the Fairmount Park Band. Edith Ellison, soprano, sang this evening with the band at Strawberry Mansion.

Mayor Reyburn, the foster-city-father of good music here, kept his word last week and provided numerous chairs on the North plaza of City Hall to accommodate

the women among the audiences attracted by the open-air concerts of the Philadelphia Band, C. Stanley Mackey, conductor. This excellent organization, composed of members of the Philadelphia Orchestra, played last Tuesday and Saturday evenings on the plaza. Last evening at Lemon Hill, Fairmount Park, the band interested a great congregation of music lovers. The selections were by Rubinstein, Moszkowski, Eilenberg, Seltzer, Wagner, Verdi, Herbert, Waldteufel and Meyerbeer. The cornet soloists were Anton Horner and Frank Seltzer.

The Burness Band, under the direction of Owen J. Burness, played last Saturday afternoon and evening at Hunting Park, under the auspices of the Commissioners of Fairmount Park. The interpretations were popular and pleased the assemblage. The Fairmount Park Band, Richard Schmidt, conductor, continues the afternoon and evening attraction at various places in the park, and is making an excellent impression on music lovers. S. E. E.

Noted Contralto and Her Pupils Making Hay While the Sun Shines



Mme. Matja von Niessen-Stone and a Party of Her Students on Vacation in Switzerland

The story of how Mme. Matja von Niessen-Stone, the well-known teacher of singing and a member of the faculty of the Institute of Musical Art, New York City, is spending her leisure time while in Europe is best told by the accompanying photograph, which shows her and some of her American pupils enjoying a merry "hay-ride" in Switzerland. Mme. von Niessen-Stone does not, however, allow good times such as this to interfere with her work, and three times a week she and the girls get down to hard work. Recently P. Krause, of the Munich Opera, came out to coach the girls and to assist Mme. von Niessen-Stone in her work. This month they go to the Baltic Sea, and September will be spent in hard work in Berlin. When in London a short time ago Mme. von Niessen-Stone paid a flying visit to Paris and sang for

Jean De Reszke, who gave her much encouragement. Recently Mme. von Niessen-Stone and three of her pupils—Marie Laduc, Julie and Marie Kroger—gave a concert at the Verschönerungs Verein, assisted by Mr. Birron, an actor from the Royal Theater in Munich, and Burton Piersol, a most promising pupil of Georg Fergusson, scoring a decided hit. The photograph shows Mme. von Niessen-Stone at the extreme left.

Jeannette Fernandez Sings at Lake Placid Concerts

Jeannette Fernandez, coloratura soprano, who does much concert work in and about New York, has had great success at several concerts for which she was engaged at the Grand View Hotel, Lake Placid, N. Y., and at the Stevens House, receiving double encores after each of her program numbers. The remaining numbers of the several programs were furnished by an orchestra under the direction of the concertmaster of the Metropolitan Opera House.

Among other compositions, Miss Fernandez has sung David's "Charmant Oiseau," a soprano scene and aria from "Der Freischütz," the Polonaise from "Mignon" and the "Ritorna Vincitor" from "Aida." Miss Fernandez will probably give a recital before she returns to New York. Among other musicians now at Lake Placid are Mme. de Rigaud and Mme. Maconda.

On Sunday evening, August 8, at the First Presbyterian Church, Jamestown, N. Y., the cantata, "It Is Finished," by Angelo M. Read, of Buffalo, was given by choir and the following soloists: Mrs. F. R. Reed, soprano; H. Mae Harnden, contralto; Frank Hitchiner, tenor, and F. W. Gurney, bass.

The following St. Paul musicians are away on their Summer vacations: G. W. Thornton, who is on a fishing trip; Franklin Krieger, who is in Winnipeg, and Miss Olcott, who will return on October 1 from Dickinson, N. D., to reopen her studio in the St. Paul School of Music.

Mary M. Howard, music critic of the Buffalo Express, is on her vacation and will be at her desk again early in September.

BIG INCOMES FROM THE CONCERT FIELD

Schumann-Heink's Receipts Show
What Can Be Done Outside
of Operatic Work

The many newspaper articles concerning the fabulous sums paid artists on the operatic stage have been largely the cause of convincing most people that opera offers, to the singer, the greatest income with the least effort, to say nothing of the glitter and glory. Mme. Schumann-Heink and her managers, the Wolfsohn Bureau, think differently.

They point out that an operatic star appears from twenty to fifty times during the season, and for such appearances earns from \$250 to \$2,000 per night, averaging from \$5,000 to \$100,000 per season. On the other hand, the work is exacting and strenuous and leaves little time for study along broader musical lines. As a contrast to this, they declare that Mme. Schumann-Heink's income from her singing last season was \$150,000 and that they have already booked that much for the coming season, with the expectation of doing more than \$200,000 worth of business. And all this in the legitimate concert field.

It is true that the constant travelling entailed is just as strenuous as some operatic work, but it is just as true that it leaves more time for the artist to acquire a broader repertoire, nor does it preclude operatic appearances. Mme. Schumann-Heink has made appearances in opera each year, either here or in Europe, but always at a sacrifice financially.

Nor does the fact of not belonging to any opera company detract from the great contralto's popularity. On the other hand, it probably adds to it, for it enables her to visit all portions of America and, by personal contact with people, make her individuality and art better known than could possibly be done by remaining in one place. This is not conjecture, for the receipts from Mme. Schumann-Heink's concerts prove it to be a fact. So certain has it become that the house will always be crowded when she sings, it has become the policy of her managers to book her on a percentage basis.

Some of her most notable concerts have been those in San Francisco, her farewell concert of last year, where she received over \$5,000 for her share; the two Sängerkunst concerts at Madison Square Garden, in New York, where the receipts were close to \$20,000; Paterson, N. J., where she was heard by over 7,000 people; Monmouth, Ill., where she sang before 5,000 people in a tent erected especially for the concert; Ocean Grove, where over 9,000 heard her, and various concerts in New York, Chicago, Boston and other great cities where her receipts have been more than \$25,000, as her share for each appearance.

European managers complain that the American opera houses are taking all their great artists because they are offering exorbitant salaries. If the opera singers take a lesson from Mme. Schumann-Heink it will not be long until the managers of both America and Europe will be complaining that the more lucrative concert field is ruining their business.

Tabor College, of Tabor, Iowa, will have as head of the voice department Jessie Beatrice Monroe, of Chicago, and Nella Long, of Benton Harbor, Mich., who studied five years with Bernhardt Listemann, will take charge of the violin department of the same school.

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Henry M. Dunham, the well-known Boston organist, and his family, are spending their vacation at Rangeley, Me.

Mr. and Mrs. Louis J. Bangert, prominent in the musical life of Buffalo, are passing the vacation at Bellevue, Bemus Point, Lake Chautauqua.

Jennie Woodbridge, the Boston pianist, who is stopping at the Cotoccheeset, Marion, Mass., for the Summer months, will return to Boston in the early Fall to resume her duties for the season.

Dr. Edward Durney, organist, of Buffalo, N. Y., will play the organ at the Delaware Avenue M. E. Church, that city, during the month of August, substituting for the regular player.

Rehearsals of "The Paradise of Mahomet," the Planquette operetta to be produced by the Shuberts in the Fall in a New York theater, were placed in charge of Frank Smithson, stage director, last week.

Theodore S. Bergey, director of the Bergey School of Music, Steinway Building, Chicago, and Mrs. Bergey, are spending a few weeks on their farm near Rockville, Ind. Mr. Bergey will return to Chicago in time to open the school on September 6.

The assistant supervisor of music in the public schools of Buffalo, Sophie L. Blakeslee, is sojourning at Thousand Island Park, Thousand Islands, N. Y., and will make a tour of the St. Lawrence River before returning for the Winter's work.

H. Francis Ferguson, who has been for several years organist and choirmaster at the Church of the Ascension, Buffalo, has resigned his position and will go West to accept another. Bertram S. Forbes will fill the vacancy during August.

George F. Gaul, violinist, of Baltimore, is furnishing the music at the Doubling Gap, Pa., White Sulphur Springs Hotel. He is assisted by his father, Fritz Gaul, at the piano, who is spending his vacation there.

Jerome Kern, the light opera composer, is to write several special numbers for the American production of "The King of Cadonia," the English musical comedy which the Shuberts are to present in New York early this Autumn. The leading rôle will be played by William Norris.

Mr. and Mrs. Oscar Duryea, of New York, gave a series of descriptive costume dances last week at Narragansett Pier, in the little ballroom of the Mathewson. They were assisted by Belle Ranske and George F. Lindner, violinists, and the Mathewson House orchestra.

Mrs. Edith Richardson, pianist and accompanist, of Salt Lake City, has been exceptionally busy with concert work during the past few weeks. Her excellent work as accompanist has created a great demand for her as an assisting artist. Mrs. Richardson is also an accomplished organist.

The Connecticut German Alliance celebrated German Day on Monday, August 16, at Meriden, Conn., Governor F. B. Weeks and his staff being special guests. Singing was the leading diversion of the day, and 1,000 members of the different alliances sang four German songs under the direction of John H. Keller, of New Haven.

Virginia Listemann, the soprano, is meeting with great success in the West, where she is travelling with Innes's Band as soloist. She made several appearances in Seattle, at the Alaska-Yukon-Pacific Exposition, and won many friends by her excellent singing. Formerly of Boston, she will make her home in Chicago the coming season.

Katherine Cochrane, soprano, who hails from Kentucky, but who expects to make her home in Buffalo, was one of the participants in a private musicale in that city

recently. The assisting artists were Ada Sax, pianist, of New York, and Joseph Phillips, baritone, a native of Buffalo, but now singing in New York in "Havana" at the Casino.

Helen Noldi, soprano; Greca Jarman, contralto; Cecil James, tenor, and Achille Alberti, bass, soloists at a recent Sunday evening concert on the Steel Pier, Atlantic City, met with instant approval when they appeared in solo and ensemble selections before the audience of over 4,000. The accompaniments were played by Martini's Orchestra.

A concert for the benefit of the organ fund of the Union Chapel at Woodmont, Litchfield, Conn., will be given by the Union Chapel choir of thirty voices, assisted by Mrs. E. M. Butler, contralto; Marjorie B. Kilborn, soprano; Horace L. Smith, tenor; J. H. Bartholomew, basso; Harold E. Hunie, baritone, and C. M. Wadhams, basso.

The Girls' Music Club, of Columbus, O., has just published its program for the coming season. Eight recitals by the members of the club and assisting artists are announced for the months from October to May, inclusive. Mabel Dunn is president, Helen Wood Lathrop vice-president, Mabel Rathbun secretary and Florence May Scott treasurer. This is the third year of the organization.

Georgia Yager, a recent addition to the musical colony at Atlantic City, N. J., was the directing artist at a concert given recently in that city at the Steel Pier. She was assisted in the rendition of the program by Pearl Ketch and Ora Bush, pianists; J. W. Richardson, violinist, and Emmett Welch, Reba Cranmer, S. Baymore Ashbrooke, Mrs. A. Maud Stephens and Nellie O. Reilly, singers.

The boy choir of St. Mary's-on-the-Hill P. E. Church, of Buffalo, has enjoyed a two weeks' vacation and camping trip at Wilson-on-the-Lake. While in camp the choir assisted at the Sunday services on the island, and during one evening of their stay presented an operetta in two acts entitled "The Flower of the Forest." The chief rôles in the play were taken by Will Foot, Arthur Vickery, Walter Starks, J. K. Wolfe, Fred McLean and Harry Short.

Arthur Priest, the organist and choir-master of Christ Church, Hartford, Conn., and an honorary member of the Royal College of Organists, London, has just had accepted by the publishing firm of Novello & Company, London, a complete Mass or Communion Service. The work is devotional, dignified, and highly singable, and often rises in places to the level of Stainer and Barnby. The Benedictus and Agnus Dei are of inspired quality.

One of the best concerts ever given at the Grant House, Catskill, N. Y., was that of Sunday evening, August 8, when Lillian M. Schippers, soprano; Lillian R. Aub, pianist; John Ossman, bass; Charles Kleine, violinist, and Edwin Burch, accompanist, participated. The program, though provided for a sacred concert, was not restricted in scope, and gave the various performers adequate opportunity to show their powers.

Herman P. Chelius, the pianist and teacher, of Boston, Mass., is passing his Summer at Mt. Clemens, Mich., where he divides his time between motor boating and bathing. He recently appeared at Chautauqua, New York, playing on the great organ and also being one of the participants at an artists' recital. Several of his compositions were performed by himself and others, and were received with marked favor.

The Knights of Columbus Choral Club and Gregorian Choir, of St. Louis, Mo., which is making a short tour of the South, was heard in concert at the Athenaeum, New Orleans, on the evening of August 7. The director of the club and choir is the Rev. Leo Manzetti, one of the greatest authorities of the world on Gregorian

music. The other officers are Albert Rhode, assistant director; C. G. Mulligan, president, and Arthur J. Ryan, chairman of the executive committee.

The New York debut of Mme. Lehmann, the famous composer, is to be made at Carnegie Hall Saturday afternoon, January 8. Mme. Lehmann will arrive during Christmas week, and rehearsals for the presentation of her music will be carried on under her personal direction. A special quartet of voices has been engaged for her famous cycle, "In a Persian Garden," and they will accompany her on her tour. Mme. Lehmann anticipates playing the accompaniments herself, and will have artistic charge of the tour.

Tom Karl, famous as the original tenor of the Bostonians, was the chief soloist at a musicale given at the home of Henry Marcus, in Buffalo, recently. He was ably accompanied by Rosalind Marcus. He was especially successful in a group of Irish songs, which were eminently suited to his voice and style. The remainder of the program was provided by Mr. Marcus's string quartet—Catherine Cochran, soprano; Adah Saxe, pianist, of New York, and Joseph Phillips, who is at present singing the leading rôle in "Havana."

Henry Russell, the manager of the new Boston Opera House, and Eben D. Jordan, president of the Boston Opera, recently met in London at a performance at Covent Garden. Mr. Jordan persuaded the impresario to take a fishing trip into Heresfordshire with him, and while on the estate of Mr. Jordan's sister-in-law Mr. Russell caught one of the biggest salmon trout of the season. As a matter of record Mr. Russell was posed by Mr. Jordan and a picture of the fisherman and the catch was taken.

The final rehearsal of Henry W. Savage's production of the "Love Cure," perhaps the most important musical play he has ever produced in America, was held recently in New York preliminary to the opening in Rochester, N. Y. The first New York performance will take place on August 30. The music of the play is by Edmund Eysler, conceded to be one of the best Viennese composers in the light opera form. The principal rôles will be taken by Charles J. Ross, Elgie Bowen, Alice Hosmer, Eva Fallon, Winifred Marshall and Harry Hydt.

Dr. Jaius M. Stillman, instructor of music for more than fifty years, and for the last quarter-century director of music at Milton College, Milton, Wis., has resigned his position. Dr. Stillman, who is seventy-five years of age, retires from the active practice of his profession because of failing health. Such noted musicians as Lowell Mason, George F. Root and William B. Bradbury were Dr. Stillman's instructors. He also studied under August Kreisman, of Boston; Carlo Bassine, of New York, and Dudley Buck, of Chicago.

Dr. Stillman was also the author of several song books.

Carl M. Whitmer, pianist and composer, director of music in Columbia College, Columbia, Mo., has accepted a similar position with the Pennsylvania College for Women, Pittsburg. Mr. Whitmer is well known, not only for his ability as a teacher, but as a composer whose compositions possess unusual merit. He has written in many forms, but his latest works are in the song form and are settings of poems by Browning and Rossetti. During the Winter Mr. Whitmer will give a number of lecture-recitals, and will pay much attention to developing the sense of expression in the pupils that come under his instruction.

The choir of the Mormon Tabernacle, Salt Lake City—Evan Stephens, director; H. S. Ensign, assistant director, and J. J. McClellan, organist—gave two festival performances on Wednesday and Friday, August 11 and 13, for the benefit of the encampment of the Grand Army of the Republic. The chorus numbered almost 350 and was assisted by the following soloists: Lizzie Thomas Edward, Edna Evans and Helen Thomas, soprano; Mabel Cooper, Hazel Barnes and Erma Pendleton, contraltos; John W. Summerhays, tenor; Charles Kent, H. S. Ensign and John Robinson, baritones; J. J. McClellan and E. P. Kimball, accompanists, and the Schubert Male Quartet and the Utah Ladies' Quartet.

Elaine De Sellem, who has just signed a contract as voice instructor with the Cosmopolitan Music School, of Chicago, is a singer of national reputation. This young contralto has appeared in public concerts and private recitals in London, Paris, Berlin, New York and Chicago. She coached when in London with Randegger for oratorio. In this country Oscar Saenger, Max Bendix, Max Heinrich and Ragna Linne have trained Miss De Sellem for oratorio work. Last Winter she appeared under the direction of Herman Devries in "Mignon," singing the title part. Mme. De Sellem will be heard in concerts and recitals in the East during the coming season, having signed several dates to appear during the holiday festivities in New York.

Mr. and Mrs. Wilbur Greene, the former musical directors of the Brookfield Summer School of Music, gave a joint recital before a large audience in Brookfield Centre, Conn., recently. The program consisted of songs of American composers, and piano compositions of the masters, charmingly rendered by Mrs. Greene. Mr. Greene, who prefaced some of his songs with explanatory remarks, rendered four quaint American songs that were sung in the American colonies about the time Bach wrote his masterpieces in Saxony. Mr. Greene sang the songs as they were written, without accompaniment, and his interpretations did full justice to these compositions of primitive days. The four songs were "Cold Winter," "The Year Has Gone Over," "The Thresher Man" and "Tobacco."

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CHICAGO'S MUSIC AND MUSICIANS

Two Hundred and Fifty Professionals Attend Performance of "The Climax"—New Positions for Local Teachers—Where Vacations Are Being Spent

CHICAGO, Aug. 16.—The management of the Powers Theater issued 250 passes to members of the musical profession last Thursday evening, when pianists and teachers witnessed the performance of the "Climax." The musical proficiency displayed by the young singer and pianist in the play caused much surprise on the part of the musicians in the audience.

Ruby Campbell Ledward, soprano, and Curtis A. Barry, organist, will be the soloists at a recital to be given at the University of Chicago, Tuesday evening. One of Edwin Schneider's compositions, "Flower Rain," will be performed.

Mme. Sturkow-Ryder, the Chicago pianist, was the soloist with the New York Symphony Orchestra, under the direction of Walter Damrosch, at Ravinia Park, Monday evening. In the performance of the Arensky Concerto she displayed a fluent technic and a sure, beautiful touch. Mae Doelling, another resident musician, is scheduled to appear as soloist next week.

Glenn Dillard Gunn, the pianist and music critic, came back last week from a vacation spent in the East. Mr. Gunn has decided to give only a limited number of recitals this year, as his various duties will make it impossible for him to fill as many engagements as he played last year, when he was heard in twenty-nine recitals throughout the country.

The Fisk Teachers' Agency, of this city, has made the following engagements: Ethel Dorman, the pianist and formerly a pupil of the Chicago Musical College, as head of the piano department in the College of the Sisters of Bethany, at Topeka, Kas.; Leona M. Hess and Lavinia Beebe, of Evanston, to take charge of the department of piano and voice in the La Crosse, Wis., School of Music; Miner W. Gallup, who has just returned from an interesting tour in Europe, to teach piano in the James Milliken University, of Decatur, Ill.

Mme. Dové Boetti, who studied in London under Garcia, and in Paris under Wartel, has been teaching voice in the Auditorium for the last sixteen years. She is corresponding professor to the London Academy of Music.

Maurice Devries, who for the last nine years was a resident of Detroit, Mich., will leave that city to resume his work as voice teacher with the Chicago Musical College this fall.

La Porte Van Sandt, the baritone and

voice instructor, has been busy this season traveling between Chicago and various cities in Iowa to fill professional engagements.

Horace Tureman, who has been director of music in the University of Denver, will spend the coming year in Chicago. He sang last Sunday at the First Presbyterian Church in Lake Forest, Ill.

Ida Mercer, a graduate of the Northwestern University, and who is popular in the musical circles of Evanston, will have charge of the vocal department of the Carleton College, at Farmington, next season.

Ada H. Holmes, secretary of the Sherwood College, has just signed William H. Sherwood, the pianist, for an appearance with the New York Symphony Orchestra at Ravinia Park, on August 30. He has been engaged to appear also at Wesleyan University, in Lincoln, Neb., and at the Auditorium, at Sioux City, Iowa.

Antonio Frosolono will take charge of the violin department of the Sherwood Music School, in September. He has just returned from Europe, where he has been playing in Paris, Naples, Berlin and Vienna.

B. W. Clayton, a teacher of music at San Marcos, Tex., has been engaged for the directorship of the music department in Carroll College, at Waukesha, Wis., and Clarence Sheppard, the well-known organist and pianist, will teach at the same school.

Edgar C. Brezelton succeeds Adams Buell, head of the piano department at Lawrence University in Appleton, Wis.

Albert Boroff, the Chicago basso, has signed a number of engagements to appear in "The Messiah," the coming season.

Marion Green, the basso, sang at a concert in Monmouth, Ill., Friday evening. He has returned to his Summer cottage at White Lake, Mich.

Hugh Anderson, the basso, has issued an interesting pamphlet, "Descriptive Talks," on the songs to be sung at his recitals next season.

Alma Voedisch, of the Music Teachers' Exchange and Musical Agency, has spent considerable time this Summer in St. Paul, Minneapolis, and other Western cities, extending the work of the exchange.

Edith Whiffen-Bowyer, a piano teacher at the Chicago Musical College, will leave Europe at the end of the month in order to return to Chicago in time for the reopening of the school.

Emma A. Hooton, voice teacher, left Chicago last week for a month's trip in the South.

Viola Cole, the Chicago pianist, who is in Europe, where she has been studying with Harold Bauer, will return at the end of the month to open a new studio in the Fine Arts Building.

Anne Shaw Faulkner, manager of the Columbia School of Music, left last Sunday for a two weeks' vacation at Grand Island, Northern Michigan.

Edgar Nelson Holt and Dr. Hughes Schusler, two Chicago bassos, are camping in Northern Wisconsin.

Otto Wolf, who has been teaching composition at the Gottschalk Lyric School, will also have a piano class, and Frederick Bartell, the well-known oboist, of the Thomas Orchestra, will have charge of the sight-reading classes. Hugo P. Goodwin, who has been a piano and organ teacher at the Gottschalk school, will deliver a series of twenty lectures on the "Harmony of Music," next season. Director Gaston Gottschalk is enjoying his vacation in his beautiful Summer villa at Wilmette, Ill. Mr. Gottschalk comes to the city three times a week to take care of his large Summer school. R. D.

Critics Praise Miss Lockhart

LOS ANGELES, Aug. 12.—Letters from Paris, France, state that Kathleen Lockhart, the eighteen-year-old daughter of Otis Lockhart, of this city, is to have a great career in opera. Eminent critics have heard her sing, and prophesy a wonderful future for her. Her voice is a soprano of extensive compass and good quality. Her repertoire is extensive, and includes leading rôles in German, French and Italian operas.

A Critic's Complaint

The state of vocal music in and near New York is deplored by critical Mr. E. H. J., who writes to the New York Sun as follows:

"What is the matter with vocal music in this city? A knowledge of real singing

seems to be dead, judging from the horrible sounds we hear from private houses, the vaudeville stage, and sometimes from the operatic stage.

"The following sounds are not musical: Squealing like an expiring pig, bellowing like a bull, quacking like a duck, bleating like a lost sheep, whining like a yellow dog, croaking like a frog, and 'ragtime,' yet these are the sounds that generally pass as music in this city.

"The cause for this decline in the musical sense seems to be the advent of for-

eigners from Europe who know nothing about anything but peddling shoe laces, etc., in a very unmusical voice, and the example of singing set the community by the vaudeville ragtime 'artists.'

"The above refers to solo singing, as part singing (that is, by quartets, trios, etc.) is apparently unknown in this city, as it is seldom if ever attempted either on or off the stage. Occasionally we hear it on the operatic stage, but even there it is often done in a very indifferent manner.

"Will somebody give us real music?"

AMERICAN COMPOSER AND 'CELLIST OFF DUTY



ARTHUR AND HENRY K. HADLEY BATHING AT OCEAN GROVE

On the Left Is Arthur Hadley, 'Cellist of the Boston Symphony Orchestra, and on the Right Henry K. Hadley, Composer and Director of the Opera at Mayence

OCEAN GROVE, N. J., Aug. 16.—Henry K. Hadley, the composer, who is director of the opera at Mayence, and Arthur Hadley, 'cellist of the Boston Symphony Orchestra, are especially fond of all athletic sports. At their Summer home in West Chop, N. H., the daily swim in the Sound

often develops into a long-distance test of endurance. This picture was snapped as the two musicians entered the surf at this resort after a rehearsal of the orchestra preparatory to a recent concert at which Arthur Hadley played and Henry Hadley conducted the accompaniments for his brother. A. L. J.

Musical Criticism in Australia

The following is musical criticism from Australia. In mental servitude and prostration it can vie with the Iowa villages at their noblest. The singer is Melba:

"The haunting sweetness of Mozart's air swelled through the darkening room; softly the pearl-like notes rippled forth 'Voi che sapete.' The conductor, with his eyes fixed upon the singer's face, had no need to rap his warnings. The white-gloved hands shone through the gathering gloom, rising and falling in involuntary leadership. The violins and 'cellos throbbed in unison as the players were carried along by the spirit of the singer, then died away into silence as the white-gloved hands grew motionless and the voice of the singer was hushed."

Muriel Terry to Become a Star

Muriel Terry, who plays the rôle of Marosi in "The Gay Hussars," at the Knickerbocker Theater, New York, will be starred by Henry W. Savage next season in a new musical piece called "Prince Willie."

Seven years ago she won a scholarship in Bedford, England, to the Royal College of Music in London, where she received the Muriel Foster prize, given to the best dramatic actress among the students. Later she left England, and obtained an engagement at the Nationale Theater, in Mannheim, where she became the leading mezzo soprano.

Kenosha to Have Conservatory

KENOSHA, Wis., Aug. 16.—The Kenosha Conservatory of Music will be established at Kenosha, Wis., under the direction of R. R. Laughlin, a Chicago tenor, and Harriet Snider-Laughlin, now in charge of the piano department of the Conservatory of Music at Waukegan, Wis., on September 7. M. N. S.

It is probable that Hector Dufranne will be the *Telramund* and Hans Sachs of the promised production of "Lohengrin" and "Die Meistersinger," respectively, at the Manhattan next Winter.

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